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THE pianoforte is the most useful of all instruments. It can discourse gloriously as a solo orator or it can efface itself and make a fitting background for the solo voice. People who play the piano have an erroneons notion that they can accompany the voice as a matter of course; in fact, the average pianist is inclined to think that accompaniment playing is a subordinate art beneath his dignity. Never was there a greater mistake. The accompanist must do all, or nearly all, that the soloist does, besides making himself a concerted musician, a fitting part of a composite art-product. You all know that Schumann advised every pianist to seek the opportunity to play for singers, and Chopin told his pupils that if they would play the piano, they should go to hear Malibran sing.

Your first business is to support, not drown, the voice, and to do this two things are prime requisites: First, define the bass firmly and rather loudly; second, play the repeated chords and all the filling-in with soft dis tinctness. In addition to this, remember to give the singer enough leeway to make the phrasing free, but not enough to give him lawless liberty, making him feel all the time the gentle, tugging pressure like a rubber band, and warning of some spirit metronome, monitor, and arbiter of the rhythm.

THE other day I was talking to a lady about the fierce struggle and competition of modern life in the race for mere subsistence. She told me of a remark that her brother had made about men who slave at the desk and amass a competence only when so old that they are too old to enjoy it. "What is the use of crawling up hill to look five minutes at a sunset?" The expression struck me as both philosophic and poetic. Let us apply it to music life.

Does not every one of you dream of screwing up courage to the sticking-point of martyrdom and enduring five hours a day of horrible, dreary drudgery for five Years in hopes to have the intoxicating pleasure of making a thrilling public performance? Foolish, foolish! silly, silly! Why will you lose the happy hours that shine apon us while you burrow like the mole in darkness? Take your music as you go; the road is long and dry, and dusty and hard; but in many a corner of the wayside fence bright flowers are growing.

Think well of yourself, but think better of your art. Allow none to despise yon,—a frivolous, vain, or shallow-

pated fellow,-but force people to respect you because you respect yourself. Cultivate a reasonable degree of reserve just less than hantenr. Be not a simpering, sighing, overscented dude with the girls, a sweet, mawkish pawpaw of vapid sentiment; neither be "hallfellow-well-met" with the boys. As Cardinal Richelieu, in Bulwer's play, drew round Julie with a sword the mystic circle of the protection of the church, so draw round your art the magic circle of a holy reverence.

No teacher, however broadly cultivated and widely read, can afford to be without one or two magazines devoted to the interests of music : and where it is any way possible to take more than one, so much the less danger of that teacher's falling a parasite to the ideas of one editor, and so falling short of the elastic and wide-angled opinions that come only from comparative reading. The necessity for liberal reading of this stamp is not that the teacher may talk glibly and volnbly of the events and doings in the musical world, and so gloze over a probable leaning toward superficiality with a show of much wisdom, but rather he owes it to himself and his patrons to have a thorough appreciation of what is being done for the advancement of his art, whether or not he finds it to the profit of his pride or his purse to spont it all forth on every occasion. One of the deepest and most disastrous ruts in all the career of a teacher is this of falling into that state of careless lassitude one inevitably gets tangled np with from the lack of the stimulation that ought to grow out of familiarity with the new ideas and new methods that always bob np and come to light at first hand in the musical journals. Intelligent and discriminative reading of musical periodicals onght to be a sure goad to lagging or faltering ambition in any teacher or pnpil, whoever or whatever he be.

MUCH may often be accomplished, in the matter of holding np a high standard of musical taste and of insuring its spread in the smaller towns where such an artificial criterion is so much a necessity, by reasonable and suitable discussions on musical matters in the local press; oftentimes in no better way can this vital matter be attended to. Where smaller newspapers can not support a critic of their own, or where no member of the editorial staff has knowledge or liking enough for it to attempt any work in this line, a bright teacher may often be of great benefit to his community by assuming what should be a pleasant duty in writing sound criticisms of local musical events or comments and discussions of musical questions of interest, such as any enterprising editor is only too glad to print. It is truly incredible how easily and how surely an occasional half column of hreezy mention of matters musical can awaken and hold public interest in music and musical affairs-a public attention perhaps to be seized in no other fashion. Instances are known where the weekly gist of musical matter in a small daily paper has fallen little short of being the very life of its community, so far as music was concerned.

Here is another chance for a bright teacher to distinguish him- or herself in ways other than the dry and overworked rontine of teaching.

THE people of the musical world are not different from the rest of mankind. There is the same proportion of leaders who tower above their fellows by force of natural endowment and systematic training, of ambitious, sel-

fish, striving men and women, talented as well as the less gifted, the same great rank and file of the average man who must force bls way npward by dint of hard work and conrageons persistence. It takes grit to rive in the musical profession, just as in the commercial

THERE is an idea that is often met with in general society that all the great men in music had nothing but discouragement, want, and privation in their early lives, and some even go so far, in appearance at least, as to suggest that it is a good thing for artistic genius to be thus tried in the balance. It may be so, but can a man go through the hitter experiences that many of the masters in music did endure and emerge trinmphant, in the full light of success, with the same easy serenity of temper, nnImpaired digestion, healthy physical condition, nerves able to endure anything, as that which marks the average man who has never wrestled with the severest problems life has ever presented? An artist needs enough to eat, to drink, and to wear, just as much as the ordinary man. Mozart, Beethoven, and Wagner gained specess not because of obstacles, but in spite of them.

COLONEL THEODORE ROSSEVELT said lately, among many other good things: "I would try to develop and work ont an ideal of mine -a theory of the duty of the leisure class to the community. He who has means owes his first duty to the State. I would preach the doctrine of work to all, and to the man of wealth a doctrine of nnremnnerative work.'

Many wealthy men in this country have acted to some extent upon this idea, but comparatively a few have taken up the musical world as a field in which to labor for the benefit of the community.

Men of means must furnish the general public the opportunity of hearing good music, and plenty of it; seeing the finest works of art, and that often , of building the noblest styles of architecture-these and other factors which uplift the race are possible to men of wealth. The man who has gained the conception of true art will not rest content with cheap, tawdry, high-colored, chrome-lithographs , the man who has heard much good music will not listen with his understanding to the strains of the fad of the day, whether it be " rag time, or inane, so-called popular melodies, nor will the man who has become familiar with the heat models of architecture content hinself with a slight advance on the primitive lean to or the hideously plain four walls and a roof of the rural community of a few years ago. The American public is of fine enough caliber to appreciate the artistic if it is brought to them, and upon the people of means, of culture, and of cosmopolitan training rests the obligation of giving to their fellows the best in all that improves the taste and the understanding.

YERY few teachers of any prominence in our large cities have been spared the chagrin of seeing some tal ented pupils with whom they have faithfully labored and to whom they have imparted a solid, enduring foundation of good musicianship, go abroad to some teacher who has become the rage, study one year, - which, with interruptions, vacations, etc., sometimes means, after all, a small number of lessons, - and then return with a trunk covered with foreign labels and themselves with a still larger one "Papil of -..." No reference is made to the faithful work of, may be, seven, eight, or more years of the first teacher. He is ignored. But these fledgelings

### THE ETUDE

will grow old, too, some day, and history will repeat itself, and theu they will see and understand, for their eyes will have been opened.

On another page will be found the views of several shows quite a number of women composers. promineut teachers on a topic of special interest to the professiou-viz., the tendeucy to shorten the teaching season. We wish to call attention to the fact that an increase in the interest which the public takes in music will follow a wide-spread knowledge of things musical, Let the ambitious teacher in every town that contains a newspaper try to interest the editor in musical news and get him to allow some space, at least ouce a week, for a musical department under the care of some local musician who will be caudid and impartial in his work.

We think a résumé of the symposium which we present this month will do good in a community in calling atteution to the happy-go-lucky, lackadaisical manuer in which parents show "how uot to oversee their childreu's music lessons." The people must have correct ideas about the ethics of mnsic as well as have good music given to them.

MINERALOGISTS tell us that the heauty and variety of crystals can not he believed by the uninitiated, and Flammariou says that even scientific men have but a vague uotion of the wonders of the crystal world. But there are objects in Nature more heautiful than crystals. Cousider the exquisite heanty of the spiral sea-shell, its delicate curves, its polished surfaces, its shimmering hands of rainbow light. It has been produced by life. not by mere mechanical laws of dead matter. Thus structural beauty, in music, is precious and wonderful; hnt the music-box, the self-playing piano, the orchestrion, or the Æoliau, with its rolling stencil of perforated paper, produce an accuracy which von Bulow or Joseffy could uet surpass. But there is something better than these contrivances, however ingenious. It is the living player-the pianist who, hy labor iu his studio, has huilt up an invisible mechanism in his uerves, sits hefore the keyhoard in front of his audieuce, aud speaks, transmitting his inmost self, the essence of his personality, through the music he loves and calls iuto heing for the time. But if you would thrill others, you must yourself be thrilled; the electricity that will flash sparks must be stored up unseen within you. To uplift, you must have known the mountain-top.

THE amonut of thick-headedness, dullness, inattenalyzes all effort and makes the practice hour one of dread estimates. - "Self Culture." iustead of a time of pleasure.

THAT the average pupil lacks in an essential quality of meutal make-np-will-force-is uot generally appreclated. They see the point clearly that the teacher is presenting, but they can not bring themselves up to the of Musical Clubs held a meeting in St. Louis, October to follow it individually, let us nudertake it not merely sticking point. Another side to this subject is that of 17th-19th. The report of the secretary showed forty clubs as an accomplishment, not as a fashiouable amnsement, laziness, indoleuce, both mental and physical. Pupils enrolled on the books, with many more to come in shortly. a correct mode of whiling away a weekly or formightly do not feel inclined to hold themselves up to the high

power for good in this world without this quality of the Federation, in May, 1899, at St. Louis. The hienof mind and heart; delightful, because of the potential indomitable will-force, and those who have made a nial meeting will take on the character of a musical feecharm, the fascination baffling description, which dwell great name did not stop to be mean the hard work that tival, in which artists, orchestras, and amateur clubs will in beauty of melody, in rich and noble harmonies, in great name and not soph to the conception of a desired spear. Several social functions will also be given, thus witchery of rhythm. attainment and its realization. They found their pleas- enabling the clubs from the various parts of the country

As the work of the musical club is often more or less ure and happiness in the work, and work to them was to become better acquainted personally. its own reward; work was happiness. If lack of interest A plan which was decided upon at the meeting of the the means of managing an artist's recital used by a club

Woman's Work in Music.

A GLANCE over the later lists of the music publishers

A worn to the officers of musical clubs . If you have arranged for some well-known artists and lecturers to spend au evening with your club, is it right that you should he selfish and keep all to yourselves the good things they cau give yon? Why uot offer the general public a chauce to huy tickets? It is not just to your community to dehar it from your advantages.

THE scoffer must acknowledge that "woman as a composer" has attained recognition in the person of Liza Lehmaun, whose song-cycle, "Iu a Persian Garden," has been received with distinct admiration in many cities. The claim is made for it that it shows strength, heanty, and dramatic power-qualities which have been lacking in the work of women hitherto, according to many critics.

A PARIS correspondent scores a certain type of American girls most severely. She says they affect difficulty iu speaking their uative tongue ; have a languid, listless, air; are Frenchy in dress and manuer, aud "would not two or three concerts given by a ladies' vocal club. It think of making a débnt in the United States." These are not the pupils who win success later in their careers.

A DIRECTORY of amateur musical organizatious of various kinds placed the number of women members at something over 20,000. Are you, who read this paragraph, doing your part in the great work which is possihle to every woman who has the interests of good music at heart, and is willing to stand shoulder to shoulder with her neighbor and uphold the hands of those who, hy virtue of superior mental capacity and technical training, are fitted to be leaders? Modest self-effacement is hetter than carping jealousy.

This is the mouth for the coming together of club members, and also a good time for the formation of clubs, now that women are back from their summer ontings and are settling down to the vocations and amusements of the winter. There are many villages in which tion-"Oh, I was n't thinking !"-that pupils display the prejudice against clubs still exists, and, if the truth makes it uccessary for the teacher to present every point must be told, these are the villages where the people are with great clearness, so that the pupils can work it ont most tired of one another and most self-centered. If successfully. Two things are necessary-a clear pre- these neighbors who now bore each other to the verge of sentation of the idea, then teaching how to work out that extinction were to unite themselves in a club, devote idea in personal practice. Much of the lack of results themselves to the study of good hooks and good music, that teachers and pupils complain about is due to the discipline themselves with the observance of sane parabsence of a clear working knowledge, to not knowing liamentary law, and extend some club courtesies one to exactly how to do the required task or how to go ahont another, they would be amazed at the interesting qualidoing it, and to not knowing when it is being done correctly. A feeling of uncertainty in these things par- misunderstandings, their petty jealousies, and narrow

#### NATIONAL FEDERATION OF MUSICAL CLUBS. BOARD MEETING.

THE Board of Mauagement of the National Federatiou

If we organize for the study of music, or if we purpose Mrs. John Elliott Curran, of Englewood, N. J., and Mrs. hour or two, but as at ouce one of the most serious and plane of ideal work. They feel no affinity for the perfect Prederic Ullmanu, of Chicago, Ill., were elected to fill one of the most delightful means of development open to vacancies in the Board of Management. Plans were laid us-serions, because it may he so followed that it will Such pupils need to know that no one ever became a for the year's work, and also for the bicunial meeting of arouse and hring into action some of the noblest powers

is manifest in the pupil's work, harder work will prove Board, and which will be of great assistance to the clubs, of which I was a few years ago the president may, per

Campbell, of Liucolu, Nehraska, was appointed librarian. Every club should send to her a type-written list of all music which it is willing to lend, the number of copies of each, and the cost price. These lists will be combined by the librariau in one printed list, and a copy sent to each club in the Federation. Any club wishing to borrow music contained in the list shall correspond to this effect with the club owning it, agreeing to pay ten per cent. of each copy, the express charges both ways, and the value of any copies which may be destroyed by them. The librarian will also collect yearhooks and programs of the clubs for distribution, and will request information concerning any literary musical work of the clubs

Another plan is the Bnreau of Registration, which will be established under the direction of the Artist Committee. The chairman of this bureau is Mrs. Frederic Ullmaun, of Chicago, who requests every club for a list of its members (who must be recommended by the Board of Directors of the club), who, for their expenses or a very small remuneration, will give their services to other clubs. In this way the stronger clubs can very materially aid the weaker ones.

#### MUSIC AND FASHION.

BY MARIE BENEDICT.

Nor a great while ago I was among the auditors of was the fashionable club of the city, membership in its circle heing "quite the thing." It was styled the "Musical Art," though to the uninitiated outsider the reason for its cognomen might have been somewhat of a problem. To its permaneut credit be it said that the delightful artists of the Kneisel Quartet were several times engaged for participation in its program; but of the numbers given by the club itself, while some, though light, were of gennine musical attractiveness, others there were of a somewhat different category-for instance, "My Pretty Jaue," "Trust Her Not, She is Fooling Thee "-which fail to impress one as radiant examples of the art of music. Their effect when placed heside the treasures of the tone-world which always form the programs of the Kneisel Quartet, may be better imagined than described. Another of the numbers of the vocal club was a hallad entitled "You Stole My Love," a composition principally noteworthy for the inauity of both words and melody. And yet, with the eudless variety of beautiful part-songs at hand, these cluh memhers had heen giving a considerable portion of their rehearsal-time to training in these so-called musical compositions to practice in uiceties of nuauce and expression, under the impression that they were studying music or adding to their social prestige!

The musical club may he a most influential factor in the task of familiarizing the public with the treasures of the tonal art if it keeps to an ideal standard. There is a power in the truth within the well-known maxim, 'Hitch your wagon to a star," capable of leading to astouishing results, would we all but realize and act upon it. Music, not society and fashiou, must be the clnb's reason for existence; its right to he, if any real success is to be registered in its history. The musical club, so called, which proposes to be in this sense a society affair, may as well at once change its cognomen for something more distinctively appropriate.

is the organizing of a circulating library. Mrs. David haps, be of interest to some reader. The society was

small, having less than thirty members; the artist was a pianist; his name is probably well known to every subscriber of this journal. It was decided that free admission to the recital should be given all club members. and that each one should dispose of as many tickets as possible; and that, should there be a deficit, the club should be evenly taxed for the amount required. The affair was a success; there was no deficit; instead, the tressury of the society was euriched by a considerable

snm of money. Another method of mauaging a concert is that the sharrange it as a benefit for a well-known and highly regarded henevolent organization of the town. Theu the public, if not very musically inclined, will buy the tickets because of the object for which the program is given, and will attend the concert because the tickets are purchased, and so may as well be used, and will thereby gradually acquire a fonduess for concert-going. This result will gradually obtain if the coucerts are

what they should be, if the artists engaged ueither pander to a cheap variety of taste nor exhibit their own mechanical skill at the expense of musical heauty. We am all familiar with the samples of soulless glitter of which the pianoforte is sometimes made the vehicle, and with the vocal pyrotechnics of the aria which, ruthlesly wrested from its surroundings in the opera, expresses about as much as would the little fiuger of a statue were it severed from the marble whole and placed on exhibition in solitariness-viz., the mechanical skill of the artist, hut no artistic idea. To this tendeucy on the part of concert soloists may he traced somewhat of the public's lack of enthnsiasm on this subject.



MUSIC AND MANNERS IN THE CLASSICAL PERIOD. Essays by H. E. Krehbiel. Chas. Scribner's Sons. \$1.25.

of manuscript music compiled by Thomas Gray, the author of the celebrated "Elegy Written in a Country later of the celebrated which will be compared to the country of the coun band the great singers of that time, when Italy and
lailin open dominated Enrope. He collected a large
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maker of arise which he considered representative of
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diagre of them, Mr. Krebhiel has given a great mass of
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london, in 1791, which is a most interesting record of the great composer's personal life, experiences, and comments upon people he met. The slory of his relations with Mrs. Schroeter, "his Eurlish layer's and comments with Mrs. Schroeter, "his Eurlish layer's and comments upon people he met. The slory of his relations with Mrs. Schroeter, "his Eurlish layer's and comments upon people he met. The slory of his relations with Mrs. Schroeter, "his Eurlish layer's and comments upon the comments of the comment

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[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attentions.

F. L. S .- 1. "Trefimerei" is pronounced Troy-me-ric, accent pron

2. The following collection of organ music, suitable for use an the pipe-organ, is of moderate difficulty and available for church use:

Jeckson, "Gems for the Organ," \$1.50; Morse, "Church Organist," volumes 1 and II, each \$2.00; end the same authors "Junior Church Organist." \$1.50; La Villa, "Progressive Organist," \$1.50.

3 Whitney's "Organ Album" is about the same grade as Eddy's

E. T. L.—Notes on the same degree can be tied, but it is not customary to do so, noises the bar line intervenes. For example, within a measure it is not customary to tie a half note to a quarter, but to write a dotted half, unless it be in a vocal composition in which the number of syllables or accents vary in different lines, as in the well-known church hymn, "How firm a foundation," etc.

A G. R .- There is no ink made specially for the purpose of writing music. A good writing fluid is all right if you use a music paper with a well-calendered surface. A cheap paper is sure to paper with a wel-carendered solute.
The following from "Ear Training," by A. E. Heacox, will be found useful by those who wish to write musical characters: "A common error is to make the heads of black notes as large as the white, filling in by a number of strokes or a circular motion of the pen." This makes a very black note and is apt to blot. The book just mentioned

Li. C.—The great song writers are Schubert, senumann, Frans, Liewe, and Brahms, emong the classics, besides others of less renown. The editions of Peters, Litoff, and Schirmer contain volumes of the songs of the above-named and other popular song writers. Mac-Dowell and Chedwick in this country rank very high

In this set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of essays Mr. Krehhiel has struck an entropy with the set of the set of essays Mr. Krehhiel has struck an entropy with the set of the s

ments upon people's personal life, experiences, and comments upon people's he met. The story of his relations with Mrs. Schroeter, "the English love," are most deatly brought ont in the number of letters which abe a state that the Harden.

The other essays refer to Mozart, to Beethoven, and blight. Those on "Beethoven and His Biographer" are particularly interesting in view of the understanding that Mrs. Ketholie is to finish Thayer's "Life of Beethoven, and the Biographer" are particularly interesting in view of the understanding that Mrs. Ketholie is to finish Thayer's "Life of Beethoven, and the Biographer" are particularly interesting in view of the understanding that Mrs. Ketholie is to finish Thayer's "Life of Beethoren, and the Biographer" are positive proposed before the second of the state of the story o

shows an entirely wrong conception of the purpose of plano-teach ing. It is not the purpose of the technician to make all hands look alike, or act alika, or hold the same position, or make the same motions : it is to enable all hands to produce well-rounded topes of beautiful quality, and to combine them into the compositions writ-ten down by the great tone-poets so as to give them adequate interpretation. Results along are worth striving for, and, although experience shows that certain positions and motions usually produce the best results in the casiest manner and with the least work, it is by no means rare to find peculiar bands and individual technic time and pitch, strong, well-shaded tone, and endurance. Do not be afraid of having your pupil's hands appear differently from some one else's pupils, but train your scholars to produce acceptation artistic effects in the way that proves easiest or most natural to dons. Strength is always nervous, although it can only be displayed through well-conditioned bones, muscles, and tendons. Very likely, what your pupil needs is general gymnastic training and, perhaps, a better diet, including whole-wheat bread.

M. W.-Rhythm has a twofold meaning in music: its primary one is the regular recurrence of an accest at equal distances, as 1-2; 1-2, or 1-2-3; 1-2-2. This is the rhythus that is denoted by the time signature. Its secondary meaning applies to the way to which this primary rhythm is divided for metodic purposes by notes of different values. For axample, the rhythmic unit 1-2- may be

The word "tempo" is used in a technical sense to signify the rate of movement without regard to at the time or rhythm, indicated by metronome signs or the words "allegro," "andante," etc.

A. W. P.-i. What is the proper tench for Bach?

Rach's music should be played to a rather unassuming manner, regarding tone-quality. The proper touch would depend entirely control to the property of the pro regarding tone-quarity. The proper fouch would depend antifely upon the characters given throughout a certain composition. One phrase may represent a roof character, while the other resulted as of an orchastral idea. The different nature of such phrases, consequently, requires different touch-i. e., singing touch for vocal and

makes a very black sole and is soot to blet. The book just mentioned contains a very complete directions for witting mudical characters.

Many contains very complete directions for witting mudical characters.

What is chained exercises are that one witten as Substitute, Schuman, Franz.

Aver, and Brahms, smoog the classics, budden others of less recovery.

The cellitons of Feter, Islaids of an Schirtager conflat valence in the contract of the polyglonic studies of Heenanty.

A. B. A.-Where this one says the hand should be MgA and that 8. T. G.-The following solos are of world-wide popularity and are obronatic pistaget, others in director after work. Interpretation of the control of the control

In consign the keybeard, nonelines wrist and finger progenities:

In consign the keybeard, nonelines wrist and finger progenities:

In the start place of the start of the sta white.

As I have been engaged for years in teaching just how to know to know the second of the key board, end primary execution in hand and stage mercentals are

C. L. H-The organ in the Town Hall, at Sydney, Nen South

"THAT DITTLE THING."

MADAME A. PUPIN.

To play a piece with perfect finish and without apparent effort leads an ignorant person to think that the piece is easy. Mrs. A. came to one of my "Mnsical At-homes," and after the program was finished she said, " Now I want you to play 'that little thing' that I like so much." "What do you mean?" "Ob. I do u't know the name of it, but it's a little thing that goes so." When I discovered that she meant the Romanza from Chopin's "First Concerto," I was so indignant that I refused to play another note.

"That little thing" that the 'cellist tossed off with such ease and grace doubtless represented hours of careful practice.

I gave a recital in a small town, and after it was over the local piano-tuner, who was an excellent judge of music, walked home with the local pianist, whose repntation rested on the fact that she could play Liszt's things to them from their point of view. I am afraid that "Second Rhapsodie" with one-third of the notes right. one-third wrong, and the other third left ont. Said the tuner, euthusiastically, "How did you like her playing?" "Oh, she played very well, hut she played such easy things '

It is said that Joseffy was one evening in company with a few other pianists, when the conversation turned on a certain piece, which Joseffy said was a difficult piece "Why, I call that an easy piece," said Mr. C., I call it easy." "Play it," said Joseffy. Mr. C. sat down to the piano and played it. "To play it like that is not difficult," was Joseffy's only remark

When Nillson saug "Old Folks at Home," it was a her art could add to the beauty of a simple song.

Nearly all the great pianists that have visited us have revealed their art in their genre pieces.

And "that little tbing," Boccheriui's "Minnet." nnde Thomas' baton, bas charmed the whole United States.

> 45 IT PAYS.

FRANK L. EYER.

1. IT PAYS TO INSIST ON GOOD WORK

GIVEN an opportunity, the average pupil is going to take advantage of yon. Never give him that opportunity. Insist on good work from the very start. Insist on having every little point as correct as it is possible for the pupil to make it. Insist on regularity of lessons, regularity of practice honrs, and excellence of work, and you will save yourself and pupil time and trouble. Never think you can let this or that little mistake pass without calling the pupil's attention to it. One stitch dropped or one thread broken leaves a flaw in the web. and that means weakness. The bigher your standard, the hetter your work ; and it requires a high standard to produce only fair work.

2. IT PAYS TO BE CROSS WITH SOME PUPILS. Some children must be made to mind. As a teacher, you must be able to recognize that temperament in a always try to be as pleasant to each other as possible, child when you meet it. A pupil must be made to feel every lesson would be but a series of most delightful that he dare not come before you with auything but a minutes. well-prepared lesson. Whether that knowledge is to be inspired in him through love, respect, or fear, it is your duty to discover; and there are instances, we believe, where fear is the only remedy. You may talk, and preach, and nrge some pupils continually, and still reach

3. If PAYS TO HUMOR SOME PUPILS.

A little sugar on a pill makes it much easier to swallow. A pupil took but little interest in her work : did not like classical music. At her request she was given a two-step-not a trashy one, hnt oue as good as could he found. Interest was instantly secured; and carefully and slowly the teacher built up from that foundation thus secured, and eventually she became one of his best pupils. Your high standard is all right, but the pupil may not be up enough in musical lore to see things as yon do. Step down to his level, humor him a little, and then lead him up a step higher.

TEACHING CHILDREN.

PERLEE V. JERVIS.

To he successful teachers of children we must present we do not always realize this, and often think a young pupil stupid, when, in reality, we are the stupid ones.

I was deeply impressed with this fact recently. I had been showing my little girl some pictures, one of which novelty of interest by seeking new and more striking represented a harn, into which a hoy was driving some cattle. I said, "The boy is going into the barn to give the cows their supper." "No, he is n't," said my little since flawless perfection has never been, and never will girl. "Why not?" I asked. "Because he is bigger he, attained. But this is only a hetter reason why the than the harn, and how can he get in such a little door?" one of the pianists. "No," said Joseffy, "it is a diffi- The hoy was in the foreground, the harn in the backcult piece." "I don't see how you can call that difficult. ground, and as the child had no idea of perspective she could not understand how such a hig boy could get through such a small door.

In teaching do we not often make the mistake of wondering why a child can not understand some idea which revelation to many persons how much the perfection of to us seems simplicity itself, when we are making a complicated problem of it by trying to make her see it with our eyes instead of her own?

BE PUBLISHNY

CARL W. GRIMM.

of feeling, and it appears dark or rose-colored according to the hne of the glass through which they look. Yet a music teacher is expected never to be infinenced by his feelings when he teaches, but to continually call up his cheerful face, no matter how "wrong" things do go at times. It is true that if you would keep the wrinkles ont of your face you must keep sunshine in your heart. Go forth with a smile on your face, and you will return believing that most people are good-natured. Wear a frown, and you will find plenty of quarrelsome people. It would be wise for pupils to remember the above also, and act accordingly. Meet your teacher with a smile and pleasant manners; it will dispel many an ill-humor expect their thinking and criticizing to be done for them. that may have taken possession of him. Being treated agreeably, he will unturally become communicative, which will be your immediate gain. When he points ont your faults, do not act as if offended, but receive his corrections good-naturedly. If teacher and pupil would

> THE TRANSPOSING CLEFS. LOUIS C. ELSON.

children five-finger exercises upon the piano, you will dollars and cents, so that it pays businesswise.

prohably never need to read the C-clef notation; if you aim at any of the higher reaches of music, you will certainly, sooner or later, have something to do with it. When one remembers that the viola, the alto trombone. and many alto vocalises and songs with orchestral score are notated in the alto clef, the tenor trombone, the higher passages of violoncello music, and many vocalises in the tenor clef, many passages of contrapuntal music and arias in the soprano clef, then one can readily see that it is folly to attempt to shirk the duty of learning these transposing clefs. Not the simplest string quartet score can be read without this knowledge, and an orchestral score must forever remain a sealed book with. ont it. The study brings its own reward, for every one who reads the C-clef in its different positious becomes an adapt at the important art of transposition.

It is surprising how soon the knack of reading this notation is acquired. Transposition studies in soprano, alto, and sharp tenor clefs should form an early part of the education of him who aims at achieving the title of "musician.

#### EXAGGERATED EXPRESSION.

DR. ROBERT GOLDBECK.

THE selection of piano solo numbers in our concerts and recitals is, on the whole, rather limited, or, at least, there are certain great compositions by Beethoven, Chopin, Liszt, and a few others which we meet again and again apou the programs everywhere in musical communities. It is not nunatural, perhaps, that artists should strain every nerve to lend to these old stand bys ways of interpretatiou. There is, in reality, no absolute limit in this respect, even on the most legitimate lines, artist should avoid excessively strained expression or chaotic rapidity, indulged in more for the sake of sensational effect than the satisfaction of inner, nnquenchable passion. Exaggeration of expression becomes particularly irksome when applied to passages which are ordinary enough and would produce good effect in their place if sensibly played, while they become ridiculous when an attempt is made to invest them with a deep musical meaning which they do not possess. Truly, it is no easy task to present a composition that has been heard over and over again in a manner to interest the intelligent and experienced concert-goer anew, and still more difficult to enthuse him . but it can be more readily done I believe by a truthful impassioned and heartiful interpretation than by a distorted performance which. PEOPLE always see the world through the spectacles though novel, is apt to be grotesque and aggravating.

#### MAKE YOUR SCHOLARS THINK.

S. N. PENETELD.

PARADOXICAL as it may seem, the most successful piano-teacher is the one who soonest makes his scholars independent of his services. The greatest mistake a teacher can make is to keep his papils for many years in leading strings. To be sure, this saves replenishing the list of pupils, but it produces a class of performers who It is a weak point of onr modern system of pedagogy that every note should be flugered and every nuance of tempo and expression absolutely ordered by the teacher. The scholars thus arrive at absolute deneudence on the teacher, and are lost without him.

Per contra, the real musician is one who is early taught to think, judge, and discriminate for himself. Granted that "Young America" is all too apt to think and act for himself; yet this, done under the eye and encouragement of the teacher, who is supposed to be competent to give a reason for his own rendering of any passage, leads rapidly to artistic results. And how much hetter to be no good results; but if you will be cross and scold, a Ir you are going to spend your whole life in teaching mass of machines! This prestige can be measured in THE ETUDE

REELIN has 118 music schools.

FRANZ RUMMEL will teach in Berlin this winter.

A NEW opera by de Koveu is announced. The title is César Thomson, the famous violinist, is a great advo-The Three Dragoons."

CHAMINADE'S projected visit to the United States has sgain been postpoued. Is her price too high?

A MOVEMENT has been started in Lonisville, Ky., to nise a fund to support a permanent orchestra.

ACCORDING to the "Ladies' Home Journal," Wagner received for the score of "Loheugrin" only \$80. ROSENTHAL is reported to have three homes-at

Vienna, Ischl, and near Trieste, overlooking the Adri-THE late Sir Augustus Harris, the Loudon manager,

said that "Romeo and Juliet" was the best drawing public?

A BERLIN correspondent reports a decrease in the umber of American students at the Royal "Hoch-EUGEN D'ALBERT has been engaged as a teacher in the Leipsic Conservatory. He will hegin his duties

"THE piece Liszt composed after hearing a lecture by Dante," is the way a young lady described "Après une

Lecture de Dante.' INDIANAPOLIS is talking symphony orchestra. The leaven of progress is working in many of the larger cities of the country.

Dr. RICHTER, the great conductor, has been compelled to give up directing on account of rhenmatism, which affects his right arm.

the auspices of the choral organizations. It will celebrate the return of neace. XAVER SCHARWENKA has returned to Berlin to the be available for "concert-meister" positious in the

Scharwenka Conservatory. Richard Bnrmeister will be his successor in New York.

to take place at Dresden in December. A BOOK of reminiscences of the late Anton Seidl is to

be issued shortly. Contributions will be made by a number of eminent writers and artists.

THE statement is now made that it was writers' cramp, due to arduons work on his opera, that threatened

company to publish operatic music. Actor-managers useful place for research. and composer-publishers seem to be the proper thing

LIVERPOOL, Eng., has taken np with the idea of giving concerts in the courty ards of the poorer quarters of the city. The same experiment has been made in other

sugging near people suggest that the Bayrenth Theater, it will have a contesting the Bayrenth Theater, it will have a contesting the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the Bayrenth Theater, it will have a contesting the suggest that the cealed orchestra.

Thomas. A growing interest in music is evident in the can not lose the tension imparted to them, or get out of the coast National Coast Nation Coast Nation Coast National Coast National

He was a fine violinist.

Proposition to conduct examinations there under the ahie to all kinds of pianos.

auspices of the Associated Board of the Royal Academy DEVELOPING THE MUSICAL FACULTIES. and Royal College of Music, London.

THAT the Boston Symphony Orchestra has a strong hold on the people of that city is shown by the fact that of the great Guildhall School of Music, in Loudon, said

nearly fluished a new opera on an Euglish subject. He were brought into play in the sound education of chilis one of the few English composers whose works in dren. Music must not be regarded as a task master and grand opera have been ancressful

such practice by all his new pupils.

and concert tenor, who has sung in this country, retirement from public work. He is fifty-three years but for the solace of your relatives and friends.'

FRANZ SCHALK, the new director of the German solace. People could take it up when they were said or opera in New York, was born in Vienna, 1864. He was merry; it heightened their joy and soothed their grief. a pupil of Hellmesberger and Bruckner. Will he intro- They could not all be great musicians, but children duce some of the latter's symphonies to the American were born with the musical faculty as much as with

notation in which the different notes are represented by with no education in music say (though nutruthfully, different-shaped characters, as circles, squares, diamonds, no doubt) that they did not know the difference between etc. Has a stray book in the old "buckwheat" or 'patent-note' system reached Austria?

ACCORDING to the "Musical Standard" of London, some of the teachers in the Guildhall School of Music had quite fair success last season. Six teachers received over \$3600, five over \$3000, twelve over \$2000 for their services. These teachers also give private lessons at their

toward the establishment of a permanent orchestra and and it was the duty of parents to give their children the organization. Several wealthy patrons of music have remembering that nothing was of any value unless it offered to guarantee a considerable amount of the expense. Rumor has it that Walter Damrosch will be the Journal." CLEVELAND, O., is to have a musical festival under conductor.

A NUMBER of talented young American violinists now studying ahroad and playing in fine orchestras should conrae of several years, as well as to furnish the rank and file of strong players in our established American orches-The of atrong players in our commission and the uest to us—has been started in Chicago. It is a movement that the first representation of tras as well as those which may be organized in the uest to us—has been started in Chicago. It is a movement that the first representation of tras as well as those which may be organized in the uest to us—has been started in Chicago. It is a movement Taltereski's much-talked-about opera, "Stanislans," is few years, thus escaping the domination of the ultra-

sides many other things of interest to the profession abe unsit rise up promptly on being juvited to play or which come under the provisions of the copyright law, aing, and do the best possible to entertain the assembled which come under not pursuous or our copyright has beavers. There can be no shrinking from duty and no hardens. A music practicing many in anaected to the Landaug, in bashful bolding back from the display of talonts, great which one can play or sing such pieces as he may wish bashful bolding back from the display of talonts, great

THE following account is given of the invention of the cornet. The elder Distin received a bugle from an instrument-maker, through which, by carelessness in Distrament-maker, corongs when, Districted the packing, a nail had been driven. Mr. Districted the singling leasune, persists in refusing to "perform in pab." instrument and found that it contained a new notekeyed bugles were unknown then. He bought au old keyed bugles were unknown men. to define them to the statement want of precise-of playing or instrument and made a number of holes in it, which be needed to the statement want of precise of playing or instrument and made a number of holes in it, which be needed to the statement want of precise or playing or instrument and made a number of holes in it. the patronage of the Czar, is to cost about four million corked up when he did not want to use them. From singing "before people"—and it often hides the light of follows. It is not considered to the constant of the constan

Theory of music, to be located either at Portland or invented a system of arranging piano-strings so that they to any sa-rifles to that end.

Theory of music, to be located either at Portland or invented a system of arranging piano-strings so that they to any sa-rifles to that end.

Therefore, we say, Succession of the string of the str can not lose the tension imparted to mean, or gen out of the musical clubs! May they multiply until every handed tune on account of the weather. The invention affects PACCONSIRE, a French composer, died several months all the strings alike, and preserves their barmonic dis
Many of his disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike, and preserves their barmonic disconnected with the strings alike alike alike the strings \*\*So. Many of his pieces for piano with violin, flute, tances from each other in such a way that, though it may who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sing—find shelp and encourage who really can play or sin adapy of his pieces for piano with violin, flute, tances from each other in such a way that, though it may must rotatly come law, the way and rotatly come law, the way and rotatly come meet. A brief disciplining in the "Never-say no" close meet. A brief disciplining in the "Never-say no" close whose pitch of the plane for the way and rotatly come meet. A brief disciplining in the "Never-say no" close was a fine whether a such as a fine way change the aspect of things in social life and place. be possible for the whore purch or use planetones to re-or fall, it is impossible for any single note to get out of may change the aspect of things in social life and place or fall, it is impossible for any single note to get out of many course.

The apparatian is simple, and is said to be applications of Canada are np in arms against a time. The apparatian is simple, and is said to be application to consider the control of the co

\$325 was hid for a certain seat. This, with \$12 for a that he was quite sure that music, properly cultivated and properly pursued, would greatly conduce to the An English paper announces that Dr. Stauford bas sharpening and advancement of all the faculties which followed as a slave. He did not believe in enormous cate of the value of calisthenics and special exercises for work who practiced eleven hours a day. It was not the developing the muscles used in playing, and insists on mere time they gave to the cultivation of the art, but it was the amount of real earnest study which was of value. One bour of conscientious practice was better EDWARD LLOYD, the well-known English oratorio than eleven of desultory trifling. And so be would say, "Do not regard music as an amusement merely you aunounces a series of farewell concerts prior to bis have been learning it not only for your own edification,

Music, when rightly pursued, was a most delightful pairs of eyes and legs; but if the faculty was neglected An Austrian has designed a new system of musical until late in life, it was not surprising to find people 'Tom the Tinker" and "God Save the Queen." If children were not taught to make good use of the faculties which God had given them, it was not a very won derful thing that these same faculties, instead of improving, should become almost non-existent

Further, all might become excellent and discriminat ing listeners, and distinguish what was good and what was worthless. No one could tell whether a child might not turn out a Mozart, a Paderewski, an Albani, a Sims A MOVEMENT is under way in Philadelphia looking Reeves, or what not, nules its faculties were cultivated . a series of concerts similar to those given by the Boston bighest possible education through good instructors,

NEVER-SAY-NO CLUBS.

A NEW idea in musical clubs—at least it seems new most coudition of membership. To become a member pearly two hundred thousand musical publications, the music student or lover of music must renounce the Sir Arthur Sullivan has become a member in a to try. In the coming days this Library will prove a for anall. The well-worn "bad oold" will not serve a for an order to the coming days this Library will prove a for an excuse and the plants, who has "formetten are to try." gible for membership.

There are few things so painful as the young person who, after oceans of money have been put into piano or or that talent is wholly lacking. It is that backward The extreme Northwest is calling for a great conserMany of music to any sacrifice to that end.

Signor Alessio Coradini, an Italian planist, has their children and whose indulgent pride is ready to go

# THE ETUDE

#### CRITICAL COMMENT.

BY LEONARD LIEBLING

THE time is past when our public marveled at the amazing performances of infant-phenomena. Nowadays these prodigies are so plentiful that, if a youngster can not recite a poem, sing a song, or play a piece on the piano or violin he is considered extraordinarily selves. stapid.

It seems to have become almost a principle that such precocity proves merely temporary, for most of these wonder-children sink to the level of the commonplace as soon as they near the end of their teens. This decad has been particularly prolific in its crop of Lilliputian marvels, yet of the vast band but an infinitely small proportion have achieved international significance, the rest wear glasses, play in orchestras, or teach for a couple of shillings an hour.

The rare instances in which it has been given a wonder-child to develop its talent proportionately with its age are easily counted on the fingers of one hand. The most potent examples appear in the persons of Mozart, Wieniawski, Liszt, and, in more modern times, Josef Hoffmann. Other contemporary "prodigies" whose future will be watched with much interest are Bronislaw, Hubermann, the violinist, and Panla Szalit, the tiny pianist who created a sensation in Germany.

Nobody has been able to account for the anachronistic trick of nature that provides juvenile bodies with mature souls, and nobody can suggest a method for the perpetuation and proper development of these miracles.

A prominent writer on musical topics recently said : "Nature imposes no penalty on the rightful use of her powers, but, on the contrary, offers a reward for those who never abuse her."

THE CHILD MUSICIAN.

He had played for his tordship's lever He had piayed for her iadyship's whim, Till the poor little head grew heav

And the face grew peaked and eerie And the large eyes strangs and bright, And they said, -too inte, -" He is weary ; He shall rest for at least to-night.

But at dawn, when the hirds were waking, As they watched in the silent room, With the sound of a strained cord breaking A something snapped in the gloom.

'T was a string of his violonociio And they heard him stir in his bed. 'Make room for a tired little follo Kind God," was the last he said.

"EXPERIENCE !"

What a bugbear to young musicians is that word! When they apply to mauagers, to conservatory directors, to orchestra leaders, it is always the obstacle "experience" that has to be dodged or climbed

Singers especially have a hard row to hoe in that regard, and operatic managers intrench themselves duced, it was apparent to every one that they were ont behind the convenient word and refuse to accept in its of sympathy with each other, and thus the high ideal of place even such adequate substitutes as a finished voice, the Heckmann or Joachim quartets was never reached. histrionic talent, physical fitness, and quick comprehen-

singer to gain this precious 'experience?'"

nnpractical, and hence they do not readily comprehend Prince Lonis Ferdinand are also two honored names, us his innermost ideas, and these are full of moral parity

into practical lines can often do more harm than good. concerted music for these instruments; but nowadays

so often that it has become a mere sophism, used by one piano?" teachers who are executants, against those of their colleagues either less fortnnate or more busy than them-

There is a practical side to every art, and until it has been thoroughly mastered by the tyro he should never bounds, and their influence would have been felt for hope to combat successfully against "experience."

pianists. Extraneons factors in the peformance of a singer, a violinist, or a violoncellist are always taken into consideration, but the poor pianist is judged solely by the specific effects he produces.

A singer with a cold, or one who is hampered by aconstic drawbacks; a violinist whose instrument is poor, or who is hampered on a wet day by the "howling" of his strings; a violoncellist whose tone is drowned in the indiscreet roar of a great orchestra-all these are excused SOME OF THE BEST THOUGHTS ON MUSIC. by even au unmusical audieuce.

But the planist? In the first place, he seldom plays the same piano at different concerts. Once it is a hard-, again an easyactioned instrument. The pedals are never exactly alike on different pianos. The quality of tone certainly varies, and even more so the volume of sound.

It is well to remember these things, and slightly to temper observation with inference, when estimating a

WERE Bülow and Liszt alive to-day, they would feel That is the cardinal precept which should guide rather discouraged to observe how very little fruit their please the ear, but as one of the most powerful means of teachers and parents in their treatment of precocious efforts have borne, to improve the social position of opening onr hearts and of moving our affections. - Gluck. artists. The world at large still regards the musician as a sentimental, mooning imbecile who has no other purpose in life than to sit in the twilight and sing, play, account in ns, can give itself .- J. S. Dwight. or compose minor melodies

I ONCE asked Busoni whether he liked to teach. "It is better to take than to give," he paraphrased, by way of

#### DUET PLAYING.

PERIODICALLY, notable players, as Tausig and his keep body and soul in health .- Jean Paul Richter. charming wife, Mendelssohn and Moscheles, Billow and Observe how all passionate language does of itself be-D'Albert, and the gifted Carreño startled the artistic come musical, with a finer music than the mere accent; world by the splendor of their performances on two the speech of a man even in zealous anger becomes a pianofortes, but to say that the art was by them estab-chant, a song. - Carlyle. lished on a firm or permanent basis would avowedly be

This can only be accounted for by the fact that after a short tour they separated, perhaps never again to nnite. If they had pursued a systematic course of preparation in the interests of ensemble playing, a permanency might have resulted; but no! Two great artists joined forces, and merely strove after the sensational, and although effects startling and spleudid were pro-

Every one knows that this was not the case in the eighteenth century, when Clementi and his marvelons A singer said recently: "Snrely, the chance to come pupil, the Russian Field, played often and long together, on the stage and sing a phrase such as 'The carriage is and to this combination we owe two most exquisite ready, or 'His Majesty comes,' or 'Heaven be grassonatas; then Mozart and his sister torred all Enrope portraying it in a thousand shades of color and feeling; clous to my poor lady,' can not fit a singer for such three times, a concerto, sonata, and fugue for these rôles as Isolde, Margaretha, Elsa, Violetta, and Mignon. instruments resulting. Clementi's celebrated contest If managers give one no chance, where on earth is a with Mozart, in Vienna, iu 1871, was fought at two pianos, but this well-known musical duel consisted Young musicians are an enthusiastic folk, but often mostly of preludizing and extemporizing. Dussek and the reason why "experience" is frequently preferable spending much time studying and performing together; and poetic charm. For these reasons, the songs have a sonata, since out of print, besides many minor pieces, made their way into every musical household; and, as A conservatory director is averse to engaging young were written by Dussek, and often played with Lonis musical pictures, possess melody and delicious harmoteaches for the same reason that the manager refuses Ferdinand. At this time, most rich people had a couple nies. - Pauer.

untried singers. Enthusiasm that has not been routined of harpsichords, and encouraged the performance of The ability to play or sing well by no means denotes such a suggestion—nay, the slightest hint of two piano. possession of pedagogic ability. The trite saying that fortes in one room—would meet with but scant courtesy, "Only a player can teach" has been npset in practice Very likely one would be asked, "What is worse than

We are now witnessing a revival of this branch of planoforte playing, and if only D'Albert and Carreño had continued together at two pianofortes after their wonderful success, it would have advanced by leaps and many generations to come ; but it was not to be.

To insure the success of ensemble playing, much earnest study is necessary, and similarly proportioned Some persons are very unjust in their criticism of technics; then a knowledge of effects capable of being produced by two instruments (sympathetic vibration) placed together, and also the art of combined pedaling. when, for instance, a melody has to be taken up by the opposite pianoforte-a difficult feat to perform if a perfectly legate connection is to be secured.

-" Music" (London)

SELECTED BY W. F. GATES. WHAT love is to the heart, that music is to the other arts and to man, for music is love itself .- Weber.

Let not a day pass, if possible, without having heard some fine music, read a noble poem, or seen a beantiful picture, - Goethe.

Melody, both vocal and instrumental, is for the raising up of men's hearts and the sweetening of their affection toward God -Hooker

I regard music not only as an art whose object is to Music begins where speech leaves off; through it the inmost spirit, all that is inexpressible and yet of most

Have you real talent for art? Then study music, do something worthy of the art, and dedicate your whole soul to the beloved saint .- Longfellow.

Music, even in the most harrowing moment, ought uever to offend the ear, but should always remain music, which desires to give pleasure.-Mozart.

We can not imagine a complete education of man without music. It is the gymnastic of the affections. In suitable connection with exercise, it is necessary to

I despise all superficial, frivolous music, and uever occupy myself with it. The object of music is to strengthen and ennoble the sonl. If it does else save honor God and illustrate the thoughts and feelings of great men, it entirely misses its aims .- Christofano

Music alone ushers man into the portal of an intellectual world, ready to encompass him, but which he may never encompass. That mind alone whose every thought is rhythm can embody music, can comprehend its mysteries, its divine inspirations, and can alone speak to the senses of its intellectual revelations .- Bee-

Music is to the arts what love is to man; in truth, it is love itself, the purest, loftiest lauguage of passion, and yet, true only once, intelligible at the same time to thousands, no matter how different their ideas and affec-

and used to the paintst and teacher. I think that if you get a correct idea however, to give you say rule whereby they can be depanne and the state of what plano art really is, I could give you some hope tected. You must feel them; you must sense them; you sevenly five years ago, in the days of Crerny and of wine passes of warm red wine in the way of a must perceive them as the Indian in the forest detects. Hummel, you would quite as soon have thought of asksmay paragraph of optimistic character. But be sure the enemy by broken twigs, heaped-up leaves, faint ing if one really needed the thumb, as of questioning sumy panagraph of the scales. The powerful attack of that you get a properly balanced and properly circum-foot-prints, the smirch of fire, and a hundred markings the divine right of the scales. The powerful attack of scribed notion of the piano art. Nowadays there are so so faint that they would elude the civilized evemany artists of world-wide fame and so many techone rule, however, I may give you: the tones which rate imitators of Hummel was bitter, council, successful, michas who are nothing short of wonder-workers, regular mark a change of harmony are frequently, though not and just a little one-sided. His accetic abstinence from possibiligitators, that nnconscionsly our scale of estima- always, to be emphasized; and, again, be alert and on the pearly weaknesses of the firsh, known as runs, gave the lookont for phrases of from two to five notes in the his music at times an austere and nanecessarily harsh I was introduced to a young man who is home here in middle voices, which put in with strength, add to the character. Then our noble but solidly heavy and Chicago taking a bit of vacation, but expects to return beauty of the piece, and augment the fragrance of the heavily solid Brahms, with the vehement Techsikowsky for three more years' study with that idol of the honr tone-power. and really great artist, Leschetitzky. I asked him what were some of the favorite compositions in his repertory, To S. F. A.—You say you have been attending and he mentioned a long list, among which such works summer normals, but that your teachers do not make as the Brahms-Handel Variations, Op. 25, and the clear to you some elementary points; then you ask me Tschaikowsky Concerto in B-flat minor were promifirst to explain modulation. nent. This is enough to take one's breath. These two My dear young man, you, like all my good friends, are works make enormous demands both upon muscular and prone to ask me questions which would take a book or, mental powers; and an artist of that rank it would be at least, a chapter to answer, and expect them to be put totally impossible for you to make of yourself at this iuto a paragraph. You are like those naughty boys who time in life, because there is au enormous amount of use a pebble to make a solid, weighty core for their sabconscious power and dexterity which has to be packed snow-balls. During ten years, while I resided in Cinaway in the ganglionic centers of the nervous system. cinnati, I delivered lectures over the whole field of Each act of nerve and muscle has a tendency to repeat English literature at the Odeon of the College of Music, itself. You know how quickly we all acquire odd mo- and prefaced each lecture hy a "question-box" exertions and unconscious habits.

sets of the keyboard work; so, you see, you have to clear to the dietetic value of pickles. As for modulation, if I атау rubbish as well as build up a new structure of could make you understand it by a paragraph in Тив satomatic habits. To show you how extravagantly deli- ETUDE, I should send you a bill for \$100 tuition, for I cate is technical skill, I quote a remark of that amazing should be a wonder worker, indeed. I was visiting at his house, and he was playing to me about two thirds of the whole art of mesic. In hrief, founded upon ill-linck in not getting ahead and being about two thirds of the whole art of mesic. In hrief, founded upon ill-linck in not getting ahead and being young virtueso, Leopold Godowsky. The other evening Modulation, in these days of Wagnerized style, is sense of the larger works of Chopin. During the day he modulation is a change of tonality. Tonality is a recognized among good professional manaciana. The tale had been writing down a composition, and suddenly he system of chords derived from a scale which, in turn, is usually runs something like this laid. aid, "I must practice, or I will lose my technic." derived from a keynote. The tonality is never fixed "I can play as many notes per minute as any of them.

From the hold: Even the holding of a pen, you see, militates against the until you have a dominant seventh resolved into a tonic and I can play as long, and as lond, but there seems to until you have a dominant seventh resolved into a tonic. minaculous dexterity of an up-to-date virtuoso. How triad. This, to speak in the language of colors,—is a be a prejudice against me in the profession and I can triad. Inis, to speak it as an angular virtuoso. However, if we divide compositions into ten ranks of diffimordant, or mineral rail, which fixes the lane of the not get recognized." culty, one may safely say that there is quite as much feeling. Now, the life of painting lies in color, one To such a one I would say the trouble seems to be leastful marked to say that there is quite as much beautiful music in the lower five ranks as in the upper chief beauty of nature consists of diversity of tinte; so in mainly this Your purposes are good, your courage to chief beauty of nature consists of diversity of tinte; so in mainly this Your purposes are good, your courage to the lower five ranks as in the upper chief beauty of nature consists of diversity of tinte; so in chief beauty of nature consists of diversity of ultra; so in — manny can — man which some exact and clearly crystallizing system of the difference of emotional effect between various commentating may you make the difference of emotional effect between various commentating may you make the difference of emotional effect between various commentating may you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have studied too much by your level may be made to you have st behalf is properly offset, relieved, and completed by and C, for instance—is absolutely necessary. There are exclusively by your own judgment. You have to a conwell-known, beautiful pieces of music, there is no twenty-four keys, twelve major and twelve major twenty-four keys, twelve major and abstract masses to see the second plane and the second plane are the second pla and money. If your mind is alort, if your temperaSometimes it is merely opening a gate and stepping practice in the manner you do the father you will find
Sometimes it is merely opening a gate and stepping practice in the manner you do the father you will find
Sometimes it is merely opening a gate and stepping practice in the manner you do the father you will find
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Sometimes it is merely opening a gate and stepping practice in the manner you do the father you will find
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yourself from your goal. What you need to to go
yourself from your goal. What you need to to go
yourself in the charge of a competent and it warm, if you have good teaching, and if you in; sometimes it is a circultous ramble around Robin yourself from your gast, come you are to go in; sometimes it is a circultous ramble around Robin yourself in the charge of a competent of the charge of a competent of the charge of a competence of the competence of spectors of forty or fifty pieces ranging as high in diffisult as the state of taken and several states of taken many keys there will be found a large number or path-culty as the middle-grade sonata of Beethoven, "Song ways, like the streets of a city, while in others there is without Woods." Some ways, like the streets of a city, while in others there is ways, like the streets of a city, while in others there is works of Mendelssohn, the middle-grade but a faint, toilsome mountain trail.

but a faint, toilsome mountain trail.

Every great composer since the days of Bach has found tion of fine susceptibility. There are few people when the faint to fine a faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine a faint to fine susceptibility. There are few people when the faint to fine a faint to fine susceptibility. There are few people when the faint to fine a faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility. There are few people when the faint to fine susceptibility is the faint to fine susceptibility. There are few people when the faint to fine susceptibility is the faint to fine susceptibility. There are few people when the faint to fine susceptibility is the faint to fine susceptibility is the faint to fine susceptibility. There are few people when the faint to fine susceptibility is the faint to fine susceptibi Every great composer since the days of Bourlan round ton of une seventually.

Every great composer since the days of Bourlan round ton of une seventually.

Every great composer since the days of Bourlan round ton of une seventually.

The seventual ton of une seventually as a guide for practice modellation to be his chief resource; but Wagner is the native taste is sufficient as a guide for practice modellation to be his chief resource; but Wagner is the native taste is sufficient as a guide for practice modellation to be his chief resource; but Wagner is the native taste is sufficient as a guide for practice. brand into a very beautiful flower garden, with many arch-modulator, though Lists is little behind him. These "Leader." fuggate a very beautiful flower garden, with many sixth and bright-colored plants profusely decorated with blowers. with blosoms, even if you may not hope to rear a gigan-tic clim or seven if you may not hope to rear a gigan-path and jumping the hedges which would have horrided the orthodox, classic gentlemen of fifty years ago.

The orthodox orthodo

Every piece of music meriting the name—that is, every- to take a course of written lessons in harmony, for this thing above the monotonous rotation of a barrel-organ can be effectively and honestly taught on paper. 1)r. or the maddening strum of the mandolin band-is well Clarke's new work on harmony is well adapted for selflittle nook, covered up from the untrained musician. tion by mail.

THE ETUDE

The instinct of quick, sensitive ears and responsive hearts, which will attract these iron filings from the To T. W .- So you wish to know whether I think

cise, and was quizzed on everything, from the punctua-Now, you see, for forty-five years the fingers and arms tion of a word to the ultimate destiny of the human have been acquiring habits that are not the mechanical race, from the innermost mysteries of esoteric Buddhism

ton, analy, What are hidden melodics? You remind or the gales of captice and temports of passion may and most continuate and m Be do not from the pales of caprice and tempels of meaning the part of the gales of caprice and tempels of meaning the country, and me not long ago, when I questioned him the date of the part is the country and the part of the part is the part of the dakonte "Ode to a Grecian Urn," he says "Heard at least two years, though a dozen of the more simple after one of his glorious feats of executive skel, that his hour is an important of the glorious feats of executive skel, that his hour is an important of the same of the glorious feats of executive skel, that his hour is an important of the same of the glorious feats of the glorious feats of the same of the glorious feats of executive skel, that his hour is an important of the glorious feats of executive skel, that his hour is an important of the glorious feats of executive skel, that his hour is an important of the glorious feats of the glorio By bidden melodies I approse you mean those tones

and conventional modulations might be mastered in precise, one poor is a state of the modulation of the modulation of the mastered in the method of the modulation of the modulat "similable in the middle voices—that is, neither the high—about accidentals"; that is, particularly to know the exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with persparation at the send of exhausted and dripping with pe about accidentals?; that is, purificultary to know the standard accidentals?; the standard accidentals accidentals accidentals accidentally the standard accidentals accidentally the standard accidental acciden

filled with these dainty delights, hidden away in a instruction, or sindy can be carried on under his direc-

plate of sand, is one of the very surest tests of musician- the scales and arpeggios are really necessary, do you? To A. D.—You say that you are forty-five years old, ship. The works of Wagner, Schumann, Brahms, and Certainly, these elements of the art of pianoforte playing and wish to know if you can at this late date become a Chopin are filled with these effects. It is very difficult, are necessary. So necessary are they that without them Schnmann npon the trivialities of the third- and fourthto help, has not only made pianoforte music rich and weighty, but has caused the surface of it to lack scintillation. Nowadays we have reversed the good old adage which said "all that glitters is not gold," and we say, in effect, gold must not glitter.

If you would get a true idea of the noble values of runs, examine the greater works of Chopin, such as the "Scherzo" in B-flat minor, the third in C sharp minor, the fourth in E-major, the Ballads in C-minor, that in Aflat, and many other of his most sublime works. Chopin was and still remains our truest and most characteristic poet of the keyboard, and his gospel of the piano is not obsolete, and never can be, till the piano is superseded by some other instrument, just as it superseded the harpsichord. Yes, the runs are inevitable, and the only thing to be done with them is to tease them into submission, use one-third of all your time upon them. Agile fingers are still needed by the pianist,

#### SELF-STUDY.

EVERY now and then from some one comes a plaint

Rubinstein was asked by a young lady planist in are button autors over the moments or annex; tary are amortanes, and separatry antes, an average of three pilde quickly and directly, without let or hindrance, hours a day was the extreme limit, and lee rather than To L. P. L.—You ask a brief but mysterious queswither the brezes and goats of imagination or fancy more should be the rule. Jacobson, one of the best
one should be the rule. Jacobson, one of the best
one should be the rule. Jacobson, one of the best
one, and goats of imagination or fancy more should be the rule. Jacobson, one of the best
one, and goats of pussion may and most egustional violigists in this or any extent
one, annually. What "I have studied the piano for many years; have learned and continue to study Beethoven's sonatas, Bach's "Well-tempered Clavichord," Chopin's études, ballads, noctrines, etc., as well as a great many pieces of Liszt and other composers. Now, I should like a list of Liszt and other composers. Now, I should like a list of works you think it would be advisable to make a study After pretty well mastering the great and recognized works such as I have mentioned, I feel some what at a loss as to what should come next, although I shall, of course, continue to practice these to a certain

Answering your question in the same general way in which you give me information, I will say that, for brilliant music, there are five arrangements of Strauss by Edward Schuett, all of which are good; these pieces are very gracefully made, and are very pleasing to the ear. There is also a concert waltz, arranged by Bloomfelder, founded on the famous orchestra waltz of Glazonnoff: it want something still more difficult, Mr. Schirmer is a more serious kind, you might find the rhapsodies, for finger practice: ballads, aud intermezzi of Brahms very interesting; and if you wish to develop your technic very much, you will find the Brahms-Handel variations not only useful, bnt also very enjoyable.

If you wish distinctly to improve your own playing, and you will write me the names of the half dozen most difficult pieces which you can play hy heart at the present time, and play well, I can give yon some advice as to what would be good to follow them with

We are just now at a transition time with regard to music, as the music of Beethoven is beginning to be a little old fashioned, especially the pianoforte sonatas. Chopin is now being played a very great deal, but the varnish is wearing thin, and in teu years from now he will be played less. Schnmann is just now coming to the publishers of THE ETUDE. We have asked Mr. Mathews to the full pride of his work, and probably for the next twenty years Schumanu's works will represent the deeply poetic elements in piano playing better than any others. The stndy of Lizzt is changing its ground, and the best players are giving more attention to Liszt's original works, while his operatic arrangements have entirely gone out, excepting for boarding school pur-

Of all the new composers, Brahms is very far the best; his plane works are as yet entirely nnknown in this his plane works are as yet entirely nnknown in this country,—that is, they are so seldom played that very who read The ETUDE who didn't."—S. D. C. few serions students are acquainted with them, -and this is the place for you to direct your progressive eyes and fingers if you wish to keep up with the procession.

There is a great deal of light music being written by such writers as Schytte; and if you want an admirable study in pianoforte interpretation, Grieg's "Ballade" is one of the best there is. It is a very beautiful work and very difficult to play well.

If you will give me the additional information I ask above, I will answer your question more fully.

"Looking at pianoforte study from the educational or perhaps the psychological standpoint, can yon tell me what kinds of pieces or of practice will develop, at the student's option, the will, the sensibilities, or the intel-

I want to be able to call into activity any sonl faculty, just as I now exercise a finger, a thigh, a calf, or a fore-

than I can answer. As a rule, the will, the sensibilities, is necessary to start noon it as soon as the pupil is able on it earlier. In doing this your first effort will be to and the intellect are very much given to interacting to play quarter notes and eighths, and from these to cultivate the ear of your pupil to recognize resonance; one npon the other, so that it is very difficult to stir up sixteenths, and as soon as possible to thirty seconds; and for this purpose you will find Nos. 99, 100, and 104 one without getting the others more or less excited at hnt these will not come until well into the third grade, what you need. Then you have to teach the art of

will be found in the preludes and fugues of Bach and chords one, five, six, and seven, and theu of seven chord intelligence is most marked.

von will find that all the faculties of the piano-playing mind have been exercised a great deal.

"Kindly give me the names of the best studies to be taken np after studying the first book of Lehert and Stark; also the names of several pieces, second grade, that are particularly good for technical use."

I think you will find the third grade of the "Standard Grades" much more enjoyable for your pupil than the Lebert and Stark book, and for technic you had better use the Mason exercises. Any hook of studies by a single writer becomes monotonous for a pupil. The "Standard Grades" are selections from all the standard sources, and great care was taken to present musical is a brilliant and very effective concert unmber. If you selections only ; the consequence is that practice in them is much more enjoyable and more productive than in the publishing for Mr. Godowsky the paraphrase of the dry Lehert book. The following pieces in our book of Chopin Waltz in E flat. Or if you want something of selections for first and second grades will be found useful

"Galop Bnrlesque," Gurlitt.
"Bagatelle,"Zeisberg.
"Among the Gipsies,"Janke.
"Turkish Dance," Kruckow,
"Spinning Lay,"Goerdeler.

#### HOW TO USE THE MASON SYSTEM.

RY W. S. R. MATHEWS

[A great many inquiries as to the Mason System are received by prepare an answer to one inquiry which is quite comprehensive. Ep.7

"I wish you would, in THE ETUDE, tell us teachers ow to use 'Touch and Technic'; that is, what numhow to use Touch and Technic'; class is, what annibers in the fourth volume for daily practice to take one form a week, or one day. Then there is so much in the scale practice. Is all absolutely necessary? Think it would be a grand idea for you to edit a little book
putting down numbers for first week, second, and so on. And has any one ever taken a little piece showing the content? The other day a teacher said she did n't

volume of "Touch and Technic" contains an enormons oughly mastered, remains within easy reach. number of exercises, and when completely carried ont arneggio Exercise 6. And since I have commenced and black keys. with this point, I will say that you will find it advanduring the first and second grades for practice. The sufficient. form standing No. 6 in the book is not possible The same thing is true of the treatment of the pedal. below the fourth grade, even in quarter notes taken The proper use of the pedal is one of those things which slower than they are marked. Mason's principle of we have to attend to very early in teaching-not later I am afraid you ask me a question which is harder multiple rhythms is a very valuable one indeed, and it than third grade, and you will almost necessarily begin

the variations of Brahms. In these works the treatment in direct motion, and, later on, same forms in reverse of the motives and theme from a standpoint of musical motion, during the first three grades; and only take up the rhythmic table, Exercise 6, with quarter-notes at Training for the sensibilities, or, in other words, something above eighty, in the fourth grade. Also, you 'sentiment.' Chopin's nocturnes, the slow move- are right in supposing that there is a large number of ments in Beethoven's sonatas, or the slow move- scales indicated in the book. As to your question as to ments of Schumann. If you will work up any of the whether they are all necessary—that is one of those compositions in the first category to concert speed, you things which no one can find out. There are many will exercise your will quite a little. You can also take teachers who doubt whether scale practice is very prosuch things as Schnmann's étndes, symphoniques, and ductive of piano technic as it now is. I still consider it "Fantasia in C." By the time you have mastered these, necessary to use scales about four times in a course of and particularly if you get them up to concert finish, study. In the first grade I introduce them as in my "Twenty Lessons to a Beginner," and then come on with the one-octave forms, each separately, in all kinds of time from "two" to "twelve," with one, two, and perhaps three notes to a beat, according to the capacity of the pupil. The value of this practice is manifold : the pupil becomes familiar with the assortment of white and black keys, and the fingering becomes more established and a beginning is made in finency. This will occupy until about the middle of the second grade.

Then I should begin the second time with the canon forms, from one octave up to two, with all sorts of rhythm: the object of this is to make the hands more independent of each other and the fingers more reliable; this will run through the third grade. In the fourth grade. I would begin with the practice of the scale according to the rhythmic table in the hook, having already introduced two or three of these grades a little earlier. You can now use four-octave forms, and some of these in contrary motions. Velocity practice is an accessory, which you will use from time to time for speed when yon need it.

If you will look through the volumes of "Touch and Technic," as already noticed, you will find that the first and fourth are continuous with each other, and have to do with touch and tone production, the fourth carrying this to bravnra. The fourth volume, as it stands, is somewhat padded out, in deference to those teachers who desire the largest number of exercises; for instance, Exercises Nos. 1 up to 10 explain themselves; they are intended for small hands; the octave school, properly so called, begins with No. 11, and in the course of three or four lessons should be carried ont to No. 24, inclusive. This section, Exercises Nos. 11 to 24, should be worked ont in different keys, a new key at each lesson; this will take probably a quarter or more, perhaps the entire grade. I do not think octaves are required at all before the fourth grade of instruction, and if you carry them through the different keys, you will have all the octave practice von need and the wrist will come out in fine condition. Then, in the fifth grade I would take up contrary motions, such as Nos. 25 to 30, or even 34. The part of interlocking octaves, or Nos. 35 to 62, is one of those things which we can introduce when we have any need of it, and have it thoroughly studied and done with; it is not something for daily practice, but merely You are quite right in your idea that the fourth a specialty of octave treatment which, when once thor-

With Nos. 63 to 70 we have a training in legato octave there is much more than any one pupil can practice. which can be undertaken in the fifth grade, or a little Moreover, there is another point still: it is that the earlier, perhaps; and when this number is once learned books of arpeggios and scales begin at quite an advanced it will not be necessary to practice these numbers again, point, and the teacher of children will find it necessary although it would be advisable to transpose them into to use a large number of scale forms and arpeggios before other keys, in which case the legato would sometimes heginning,-for instance, the scales in the book, or be broken, on account of the peculiar lay of the white

The exercises from Nos. 71 to 98 contain opportunities tageons to give the chords I, II, III, and so forth, up to for very nseful practice, and you can introduce them in VII, to children in forms like Exercises 1 to 5 in the sixth grade and have them very thoroughly practhe arpeggio book; and in sixes, nines, and twelves, ticed for two or three weeks, which will probably be

the same time. In general, however, I will say that if at all before the fourth. For my own pupils I have managing the feet to prolong tones after the fingers have for the intellectnal side, the strongest music there is introduced a rotation of the first four chords, then of been taken off the keys. You will do this by means of is third grade, it nu might play half-notes with the fingers, sustaining it bill a note, then a half-note with the foot, and these the a new control of the playing in all the vigorous also might be transposed into different keys, be much more satisfactory than without. nd you can make it part of the daily practice for a week in their pieces.

inns "The Principles of Pedaling," which are given on particular place in the piece. the upper half of page 19 iu my edition. (I think the usupper and the sale of volume IV differ somewhat in dicated which ones of the exercises in the fourth volume seems to me to offer a very good analogy. May our matest cuttons of the general considerations that govern are most important for regular practice; I have also indithe use of pedals. You can also use Exercise 105, which is a rather higher application of the pedal.

The remaining subject in the fourth volume is that of deed practice and the proper performance of chords. the two-finger exercises np to this chord work indi-Two different kinds of principles involved are here, the ist being represented in Exercise 106. This, in my tone production of the piano. When you are working on spinion, should be played with the pure finger-touch, one phase of this, you can dispose of the others according just as it would be on the cabinet organ, and in quarternotes as short as possible; the object of it is to attract the pupil is limited and has very little practice time, you attaction of the players to the different parts-in the will probably be better satisfied to work for a mouth or inst place, the soprano; in the second, the alto; in the so on the arpeggies, and then for a month or so on the results third place, the teuor; and in the fourth, the bass.

same principle, and the pupil may well enough play exercises and scales. The remainder of the time devote to them all through. They are not for daily practice, as the study of pieces, whatever the pupil has. it is a principle which, when once mastered, remains. This should be done in the fourth, or even in the third, grade; if it has been omitted there (as it very likely has hen, many teachers even being unconscious of this method of playing chords), it should be introduced as soon as need of it appears.

With Exercise No. 112 we come upon another very important subject, which, however, is universally neglected in piano schools and in private instructionnamely, the effective performance of chords. These chords are to be practiced in a variety of ways: First, with the down arm touch, the hand being set to the proper adjustment, with the fingers on the notes in the legs without any finger-action whatever, the wrist not from the pen of some one different, may belp somebody. wist are relaxed the moment the tone is produced. No for learning at one time. In learning a registion they has an expected the moment the tone is produced. No for learning at one time. It learning a regisation they be the moment the tone is produced. No for learning at one time. It is well to present the appearance of perfect the moment of the m control from practicing this method of playing would not try to commit to memory a whose page at arm. It is wear to present use appraisance of private distributions of the high tendence of playing would not try to commit to memory a whose page at arm. It is wear to present use appraisance of private distributions of the high tendence of private arms of the private one; it is very effective for strong hands, and one; they would learn it sentence by southers. So equipose, even remove set and the state of perfect property of the must may be learned. Always have a pencil by your sufficiently limited to false side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side at the plane; pencils are cheap, and the marks are side a side at the plane; pencifs are cheap, and the marks are equinmann before the state of the plane; pencifs are cheap, and the marks are equinmann before the state of the plane; pencifs are cheap, and the marks are equinmann before the state of the plane; and will develope a sole, owing to the position of the fingers; this you will quickly rabbed out when your piece is learned. After that will affaul him in small stead that will affaul him in small stead that the plane; the plane is the plane in the plane is the plane is the plane in the plane is the plane is the plane in the plane in the plane is the plane in the plane in the plane is the plane in the plane is the plane in the plane in the plane is the plane in the plane in the plane is t one owing to the position of the fingers; this you will quickly rabbed out when your piece is leavest. After traits of character that will stand him in good stead traits of character that will stand him in good stead traits of character that will stand him in good stead traits of character that will stand him in good stead traits of character that will stand him in good stead traits of character that will stand him in good stead traits of character that will stand him in good stead traits of character that will stand him in good stead traits of character that will stand him in good stead traits of character that will stand him in good stead traits of character that will stand him in good stead traits of character that will stand him in good stead to the property of the pr ing these chords in by np-arm tonch, in which the idea of the music, read it over again a little more slowly, the interest of the music, read it over again a little more slowly, the interest something alove the ordinary to smoken the idea of the music, read it over again a little more slowly. logers are placed in position and the tone is delivered to discover where the awkward places are; mark these blanks and the tone is delivered to discover where the awkward places are; mark these blanks and the tone is delivered to discover where the awkward places are; mark these blanks are the awkward places are; mark the awkward places are; mar with a pencil (the smaller the section, the quicker the with a pencil (the smaller the section, the quicker the with a pencil (the smaller the section, the quicker the with a pencil (the smaller the section, the quicker the work and organic and complexes the land to the pencil (the smaller the section, the quicker the work and organic and complexes the pencil (the smaller the section, the quicker the work and organic and organic and organic and the pencil (the smaller the section, the quicker the work and organic and result will be obtained), and then affect these rought are unusually the nee of the triceps and the places one by one. When these are broken up, then the places one by one. When these are broken up, then the places one by one. When these are broken up, then two special lines of making work. Considered from the two special lines of making work. Considered from the places one by one. When these are broken up, then the places one by one. The places one by one when these are broken up, then the places one by one. The places one by one when the places one by o unsete: the fungers are placed upon the keys and the ched is sounded without any rising at all, except the study the piece from the beginning, and take the first server as a practical standpoint, he was an urter failure, said the piece from the beginning, and take the first server as a practical standpoint, he was an urter failure, said the production of this tricens mostly in the production of the production of this tricens mostly in the production of the pr most is sounded without any rising at all, except the study the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning, and take the first senstudy the piece from the leginning and take the first senstudy the piece from the leginning and take the first senstudy the piece from the leginning and take the first senstudy the piece from the leginning and take the first senstudy the piece from the leginning and take the first senstudy the piece from the leginning and take the first senstudy the piece from the leginning and take the first senstudy the piece from the leginning and take the first senstudy the piece from the leginning and take the first senstudy the piece from the leginning and take the first senstudy the piece from the leginning and take the first senstudy the piece from th

possible), but they will be light and delicate; and when this is unstread, the another than the possible and delicate; and when the possible and the pos the pare fiager-tonch. Chords performed it this way will a companied to mark out rough places; then testing the proper fiager-tonch. Chords performed it this way will are temporal, and the whole available force is set to work which and solid part of the proper fiager tonch. Chords performed it this way will are temporal, and the whole available force is set to work with proper figure to the proper figure this is mastered, the pupil should master arpegglos with accompanies to mark out rough places); then teams accompanies to mark out rough places); then teams accompanies to mark out rough places).

the hinds springing up several inches from the parts, section by section, until it is ready for the final across the hinds springing up several inches from the parts, section by section. The rails are laid; the ballast across states are struck. This is the braverar grading or top-dressing. The rails are laid; the ballast across states are struck. This is the braverar grading or top-dressing. The rails are laid; the ballast across states are struck. This is the braverar grading or top-dressing. The rails are laid; the ballast across struck. This is the braverar grading or top-dressing. The rails are laid; the ballast across struck. This is the braverar grading or top-dressing. The rails are laid; the ballast across struck. This is the braverar grading or top-dressing.

Secrited Not. 101 to 103, which can easily be managed simply further illustrations of this principle of playing this very perfect?), and, Snally, along comes the cannon-Denies Nos. 191 to act.

See 191 to act.

The second of th to be undertaken in the fourth grade and continued for ance in concert or rehearen! . If the track is not well several lessons, until the pupil becomes somewhat expert; laid, the train is wrecked; if the piece has not been

THE ETUDE

polyment make is partially that when the pupil has for the proper employment of these touches in playing a longer time to make up for and remedy the lack of mental true.

The man throughly carried them out, they become able to pieces, I answerthat there is normle; your first point is thoroughness in the earlier stages of the work. The and independent the nee of the pedal in a very marked to master the different ones and the tone production, and same applies in the study of a piece of music. If begun deminate assume applies in the study of a piece of music. If began the carefully note the different tones produced by each of thoroughly and systematically, it will be learned much them, and then use them at your convenience, and you sooner; if begun in a happy-go-lucky way, it way given preces.

Shink not later than the third grade the pupil should will be able to produce any tone you desire at any ultimately be learned as well, but it will take much

cated the points in the course where I think they ought to come in, and you will naturally see that you have here three different things to do. The subject of the touch and cated the use of the pedals, because the pedal is part of scales, so that the technic of each will be practiced-either The exercises from 107 to 111 are applications of this the two-finger exercises and arpeggios, or the two-finger

#### I FARNING A NEW PIECE.

BY J. E. P. ALDOUS.

Many students fail to get the best use out of their

sunaction of this triceps massele just above the elbow.

This manner of playing chords is in very frequent use by artists.

The manner of playing chords is in very frequent use by artists.

The manner of playing chords is in very frequent use by artists.

The manner of playing chords is in very frequent use by artists. The footh way is by the pure finger-touch, in the unordescribed in the about 100 months of the shutter of the source of the shutter of the shutter of the source of the shutter of the shu manner described in the elastic touch in the first volume, deciding on that (this equals the first reading over, to warm element below assentiated). The first volume, deciding on that (this equals the first reading over, to character, patience, and personance, and was noticely character, patience, and personance, and was noticely character. as arm element being permitted. Chords produced in the massic is like), then they carefully survey that turned everybeily fine as arm element being permitted. Chords produced in the massic is like), then they carefully survey to assaultive for his own good, manifesting a source to assaultive for his own good, manifesting a source of the massic is like). The massic is like, then they carefully survey to assaultive for his own good, manifesting a source of the massic is like). The massic is like, then they carefully survey to assaultive for his own good, manifesting a source of the massic is like). the way are liable to scatter a little and not to come the selected ronte, making a plan or elevation with the target every body from and inamiability that turned every body from an inamiability that turned every body from the selected ronte, making a plan or elevation with the target every body from a complete that the manic is like), then they carefully survey and inamiability that turned every body from a complete that the manic is like), then they carefully survey and inamiability that turned every body from a complete that the manic is like), then they carefully survey and inamiability that turned every body from a complete to the complete that the manic is like), then they carefully survey and inamiability that turned every body from a complete that the manic is like), then they carefully survey and inamiability that turned every body from a complete that 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as a little who the hands springing up several inches from the whole after the chords are strong, and it is ready for the dual surrestness, etc. The whole several of being tactful its after the chords are strong, and it is ready for the dual whole after the chords are strong, and it is ready for the dual after the chords are strong, and it is ready for the dual are strong to the salter the chords are strong to the salter Specific which artists no. In this the accent is upon the top lots.

In this the plots, and the trackment for some time that plots, and the trackment of white artists no. In this the accent is upon the top lots. keep patching, alling in, leveling up, and getting tast keep patching alling in, leveling up, and getting tast keep patching alling in, leveling up, and getting tast keep patching alling in leveling up, and getting tast keep patching all in leveling up, and getting tast keep patching all in leveling up, and getting tast keep patching all in leveling up, and getting tast keep patching all in leveling up, and getting tast keep patching all in leveling up, and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in leveling up and getting tast keep patching all in

the result of the playing in all the vigorous passages will thoroughly prepared, the performance fares as badly If the track has been huilt in a hap-hazard way, the Right here some one is sure to ask me for a good rule result may ultimately be as good, but it will have taken longer. Many another figure might be adduced equally To come back now to the original question: I have in- applicable, perhaps more so; but the railway track progress be always as safe as an express train on a first

#### TACT ONE OF THE FACTORS OF SUCCESS IN MUSIC.

So important a factor has tact become in the success of a musician that people all over the world are studying how practically to apply it and obtain the best possible

To be tactful is to understand human nature in all its phases. The exercise of tact, therefore, requires judgment, discretion, and patience. There are thousands of persons who go through the world without accomplishing anything of consequence simply because they lack a proper supply of tact. It is not sufficient that one have merely a amattering of this most desirable attribute; he must have it in large measure if he desires to win. The possession of tact means the entire absence of

impatience,-or, at least, of an inclination to manifest it in any way, together with an easy, affable manner of and accompany them with the explanation that I am approaching people and gaining their confidence and hundreds of times before; but my experience has been wrelabedness, and at no time must be so far forget that we teachers have to repeat our information many himself as to display any irritability, no matter have times before it gains acceptance with many of the sindents, and possibly the fact of reading them sgain, or in these small details can exert a great power and in fluence over others, and herein lies the secret of using tact. A tactful person is apparently never ruffled. disturbed, nor intimidated. In other words, of the

### THE ETUDE

# Studio Erperiences.

#### KNOWLEDGE AS MERCHANDISE.

PRED A PRANKLIN

SOME people think that they can buy musical knowledge in much the same way that they bny a pound of beefsteak or a yard of calico, and that if the teacher does his duty no effort on their part is necessary. It is hard to make such people understand that the teacher is merely a guide-post to keep them in the right road, and that nine-tenths of the work must be done by the pupil.

One day, when I was amusing myself between lessons by playing over one of Chonin's sweetest pocturues, a swarthy representative of the Semitic race entered my last consented; "hut I know they'll feel horrible." studio. He listened attentively for quite a while, and when I had stopped, said, "Say, Mister Professor, how much you sharge to learn me to blay like dot?"

I tried to explain that while I would like to give him lessons, I could not gnarantee that he would learn to play, as it would depend entirely on the amount of talent he possessed, and on his own efforts. But he did not seem to comprehend, for he drew a ten-dollar bill from his pocket and held it out toward me, saying, "Here, I gif you dot if you learn me to hlav."

# 45

#### THE PUPIL OF PRETENCE. CHARLES W. LANDON.

THERE is a certain class of pupils, mostly found among adults or young teachers, who are taking a special course, and are nervously afraid that the teacher will find out how little they really know. These pupils hardly allow that you ever give them anything of worth during the lesson : seem to be, as it were, on the defensive; trying to take it all in fully, and yet to appear to the teacher as if that was an old idea that they had known for many a year. Pupils belonging to this class are extremely hard to teach. Whatever is presented has to be put point foremost and with great force of effort and will. Their false attitude-and it is so transparent-stands greatly in the way of improvement. There is nothing inspiring to a teacher in their manner. It takes two who are working together to make master and pupil. There is as much in the pupil's drawing ont of the teacher as there is in the teacher's forcing ideas into his pupil.

#### THE PUPIT, OF PARRETNESS

There are pupils for whom the teacher can do more in one lesson than with others in a whole term. Those who belong to this class are eager to learn. They ask well-pnt questions. They never meet that bugbear, "the papil's worst foe, INATTENTION," for they wait upon every word that the teacher speaks; stop to think it over, in order to get it into working form for immediate as well as future use. They listen so intelligently that they can at once exemplify at the instrument any point given for their playing, and their eagerness to learn enables them to control all playing-members of their person at ouce. They meet the teacher with a bright smile of gladness, because they know that they have a lesson well learned. They receive a hearty welcome because they are a delight to their teacher.

#### 4.5 VANITY FAIR.

# MARY ELIZABETH LUGER.

FOR various reasons Miss Ethel's musical education Ethel herself was as fair and finttering as the dainty hours a day at the piano. yellow butterfly that flits from flower to flower. She

The first time I saw her spread her tapering fingers general or performers on the piano in particular. over the plane keys an invisible smile rippled over my

If a scholar has to be correct into practice, there is

I wondered what it all meant—why she straggled brain, for her nails were manicured in the most extreme something wrong. The only right ort of a scholar in why she was for a moment lifted above the sodden, dell the ivories as would stilts in a ball-room.

ist with a beautiful hand. Much practice makes the times, until its execution is like a flawless diamond, we hand stubby and knotty; and nails—the less one has, have the true art instinct. In learning to dance to the hetter. You will have to offer np your pretty ones the first thing you do."

a surprised tone.

"Certainly," I replied. "See, they should be as "The nail should be no longer than the finger; tips. if it is, you can not get a round tone."

with her finger curved in the proper position, and, of works con amore. course, the usual sliding catastrophe resulted.

"Well, I'll cut them before my next lesson," she at That she counted it a great sacrifice was evident by the expression on her face.

It required many versious of my first little lecture to abbreviate those nails. Each time she would play, the little tell-tale click would announce how grudgingly she was conforming to my doctrine. But it was accomplished at last: gradually they grew less prominent, and one day several weeks later, when she came for her lesson, I noticed that the last vestige of offending epidermis had vanished-her sacrifice was consummated.

#### CARELESSNESS. CHARLES C. DRAA.

"OH, that careless pupil!" "My! that girl will kill the only way of managing her." me, she is so careless!" Do we ever stop to think, when hearing these remarks, that many pupils might trnly have the same opinion regarding their teacher? sionless upon her callous little being. Not because the teacher is not educated, -no, not that, -bnt that he, too, is actually careless.

pedal to be used here or there, is not all there is to be lifted up my voice and scolded! learned. Why are pupils permitted to play in this style? is this! Is there not some meaning -an emotional started I found myself doing very well. I quite warmed that pupil why this and that should be so, and try to nant wrath as would have done credit to Mrs. Poyser awaken an interest in the language of music : then pupils berself. will soon feel and understand what they are playing.

If the faults just cited were merely confined to the youthful performer, we might not be so serious, but hope worked so well that after the closing recital my family that they might soon improve in their ways through said to me, surprised: "Why, your 'subject' played coming in contact with more advanced players; but it very nicely !" is not alone confined to the young player. I find even Having once acquired the art of scolding, I find its many advanced players lacking in real musical under-value enhanced by being kept in reserve for very special standing and in clear knowledge of the musical terms occasions. and abhreviations found in all well-edited music

Let us think more seriously of the musical nuderstanding of our pupils; note-reading is not sufficient, neither is a "pleasing style." If we wish our pupils to play with understanding and desire to bring them to the front as musicians, we must tell them more "whys," more about the emotional content of music; give them a clear understanding of the terms and abbreviations found in each lesson,-then we will have much less cause to remark about "that careless pupil,"

# TIME SPENT IN PRACTICE.

FANNY GRANT.

meet various sorts of students among her friends. The realization of this brave soul. fact seemed very interesting that one girl practiced two Then came the time when she had a few scholars in new plane and she decided to learn to play it. Miss it seemed so admirable to have spent two, four, six drifted away from me.

loved the matinee, adored dancing, and existed on bonyoung people ever came to very much as musicians in lives on a farm, works from morning until night, and

fashion, and presented about as ludicrons a spectacle on music is one that has to be held back and kept from mass of humanity; and I asked my friend. overwork from his own love of music.

students-time, money, labor. One seldom sees a pian- leading him or her to go over a piece numberless "speak a piece," even to perfect one's self in any given thing, all this is taken as a matter of course; but in "Do you mean that I must cut them?" she asked in music we continue to hear of the two, four, six hours day spent at the piano.

The time spent at the piane is by no means a criterion short as this," and I showed her my own hinnted finger by which to judge of the good work done by a pupil. Regular practice? Grind? Hard work? It is a anestion if the really interested student in any branch By way of demonstration I asked her to play a note ever thinks of his efforts just in this light. He or she

#### MY FIRST EXPERIENCE AS A SCOLD. HELENA M. MAGUIRE.

On entering the worthy profession of music teacher I took unto myself a favorite adage of my grandfather's

"You can catch more flies with honey than with sugar." The honey worked very well, indeed, hnt there is always a first time, and it came for me; my honey failed. I had met with a "difficult subject." All my hitherto successful methods for combating laziness, careles

etc., met with but lightly veiled insolence, and fell flot It was clear, at last, that something sharper than honey was necessary, and while I was still hesitating before breaking the calm of an existence such as a scolding teacher can never know, I received a call from my snhject's " annt, begging me "to scold her, as that was

Poor child! Her moral training had been such as to make any appeal short of gross vituperation fall impres-

So a scolding it had to be, and on a fair and gentle day, with the snn falling in pure white benediction npon The fact that music is to be played lond or soft, or the onr heads as we sat together at the close of a duet, I

I suppose the instiuct of a virago is in every woman, because the printed sheets are so marked? A queer way even the gentlest. Much as I had dreaded it, once content—contained within every line of mnsic? Tell np to my work, and poured forth such a volley of indig-

And the result? Magical!

It was, indeed, the only way to "manage her," and it

#### A MISSION.

KATHERINE LOUISE SMITH.

SHE was a young girl of sixteen and anxious to take lessons. She lived in the country, and by dint of much saving and struggling the family had succeeded in purchasing an "instrument." The young girl would ride for miles to take her lessons, and struggled and worked with poor hands that were used to toil of every description. One could not help but admire her and feel sympathy for her endeavors. It seemed to me such persistency surely would meet a reward. Regularly through rain and shine she came to her lesson, and I could not hut feel WHEN very young, it was the writer's experience to that the other pupils who wasted their time had little

hours a day, another four, and one young lady—a the country, and drove miles to give lessons at fifty cents had been most weefully neglected until she had attained teacher—had practiced six hours a day, and was the a lesson, but she was always cheerful and determined to the age of seventeen years, when her father purchased a dullest and most stupid of players. To the young mind succeed. I tried to keep track of her, but she gradually

> Finally, years after, I met some one who knew her, It was the length of time spent, far more than its and I asked what had become of her. "Oh," was the music is the last thing that agitates her now."

"I do not know," was the reply, "but she is sacri-"Music is the most exacting of all arts," I said, by It is important to have the lesson well learned, of feing herself low to educate her children." And I selt way of prologne. "It demands many sacrifices from its course; but when there is in the scholar the impulse the solution of the problem may have lain in that.

# THE ETUDE

INFLIENCE OF BEETHOVEN'S DEAFNESS At best, this is a hasty generalization. Music has as of things when and where they are not a seer, that is, ON HIS MUSIC. DV H E. KERHBIEL

pos ment) according to the insertiable Providence when prehended by the intellect; on the other, in awe-inspiring AN APPEAL TO THE MUSICIANS OF THE it permitted Beethoven to become deaf. Among the solitude, outside the domain of reason, and therefore chiects in the Beethoven Museum at Bonu are the most beyond its reach, stands music, bodying forth "the nitifal memorials of the physical calamity which over- forms of things nuknown." It is a pure expression of took the man and musician Beethoven, the ear-trumpets the will, the most individual, the most lawless of the and pianoforte with whose help he strove so long and so arts, and the one most subject to change. Its very exhopelessly to remain in communion with the world of istence is transient and contingent upon the recurrent sound. The pianoforte was made for him by Graf of and harmonious coöperation of three factors: creator, in-Vienna. Its peculiarity is that through the greater part terpreter, and hearer. of its compass it has four unisonal strings for each key. Unperformed music is nothing, and with each act of So long as he could be made to hear a tone Beethoven performance there goes a new act of creation. The acimprovised upon this instrument. But under what distivities—physical, intellectual, and emotional—which tressful circumstances! Maelzel, the mechanician who the three factors must exercise if music is to be at all. invented and made the ear-trnmpets for him, built a must touch hands; yet they can not be identical. What resonator for the pianoforte. It was somewhat in the is cause in the first case, is purpose in the second and shape of those prompters' boxes which we see in the effect in the third. Creation does not stop with the theaters in Germany, and was placed on the instrument composer as it does with the painter, sculptor, or archiso that it covered a portion of the sounding-hoard and tect; it is carried over to the interpreter whose work is projected over the keys. Seated hefore the pianoforte, not exposition merely, but re-creation. It is this fact his head all but inside the wooden shell, one of the eartrumpets held in place by an encircling hrass hand, Bee- the name of artist. He can not bring the creation of the thoren would pound upon the keys till the strings composer to the apprehension of the hearer without isagled discordantly with the violence of the percussion blending with its omething of himself. Upon the hearer, or flewasunder with shricks as of mortal despair. Though finally, devolves the duty of perceiving with the car, the ear-trumpets had been useless for five years, they judging with the intellectual and esthetic faculties, and were kept in Beethoven's study until his death. Then enjoying with all these media plus the emotions; and they found their way into the Royal Library at Berlin, this complicated activity is again in a high sense re creawhere they remained until Emperor William II pre- tive. It is because of this common element in the sented them to the Mnseum. The smallest one was used work of composer, performer, and hearer that the body

isquiry into the influence which deafness exerted upon in percipience, relegate him to oblivion or the closed his artistic character. Half a century ago the features pages of history. To Beethoven, music was not only a of Beethoven's art which are now looked npon by many manifestation of the beautiful, -an art, -it was akin to as evidences of progress, were considered mournful aher- religion. He felt himself to be a prophet, a seer. All rations, due to the loss of the sense of euphony and the the misanthropy, engendered by his unhappy relations development of an unlovely egotism which chose to with mankind, could not shake his devotion to this ideal assert itself in a disregard of recognized law. It is which had sprung from the truest artistic apprehension scarcely worth while now to discuss to what extent the and been nurtured by enforced introspection and phllocritics of his time and a few decades after were right. sophic reflection. There has been a marvelous change in the point of view. Some can not yet say—that he went too far, Other times, other manners. It is possible now—it was that he failed to recognize the limitations which the not possible then—to see that in Beethoven music accommaterials of music set for the art; but there can be no plished one cycle of growth and started out on another. doubt that he started it on the only paths along which for the advancement of music in our country. They hepe Starting from simple expressions of feeling which at first progress was possible. Many of the things which gave were unvolitional, and therefore truthful but crude, it offense to the taste of his time, and the first decad has passed through a period of mixed scientific and esafter, are as increased in our as they were then if we
Report, a copy of which you will irrevive as soon as pub. thetic development which lifted it to the dignity of an set it np as an inexorable maxim that the ear must alart, and enabled it to give keen gratification to the ear ways be pleased. But that conception of the aim of and the faculty of taste. In the process of this development a portion of its mission had been forgotten, though there were at all times men who apprehended and strove now that change of form is not destruction, but that lo promote it. Beethoven was not only the embodiment in art the vessel must conform to its contents. The of all that was before him, but also of that which was Jet to ome. In his works, music returned to its original of the "Heroic" symphony, the rhythmic and melodic purpose with its power raised a hundred-fold. It is distortion of the concluding measures of the Allegratio Possible—may, more, it is extremely likely—that what of the symphony in A-major, the crashing discord comseemed to him and the world the greatest evil was, in posed of all the tones of the minor scale in the instrufact, the highest good. His deafness, while it changed his social with the second of the mental introduction to the last movement of the mental introduction to the last movement of the

made these instruments for Beethoven.

sounds of the external world, it also shut out some of its

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and poelic contents of the works in which they occur,
and the works in the work turnolls and cashled him the hetter to hear the whisPerings of hisPerings of his-Perings of his own soul. Many of his admirers have the old conception of characteristic Beethoven stood of any language.

For the conception of characteristic Beethoven stood of any language. The old conception of absolute beauty Beethoven stood of any language. fond comfort in this reflection without thinking how sponsor. Whither will it lead in a "We can nottell, nor sponsor. Whither will it lead in a "We can nottell, nor sponsor. Whither will it lead in a "We can not the leading to the sponsor which appears who shall listen to the comfort in this reflection without thinking how apousor. Weither will free. answer who shall listen to the suggests line and the consequence to his art. I can only will those be able to answer who shall listen to the suggests line. suggests the consequence to his art. I can only will those be sole so smooth the second suggests to the major of a century beauth of music have not be set. Music is the freed made results to the mind of the reader. Macaulay, in his been set and can not be set. Minds is the freed mode from the manual of the reader. Macaulay in his been set and can not be set. A make and Embant III as demonstration that the poetry of young civilizations in the hest poetry, says that the progress of refinement "While, as it precision open to no unagarage with the progress of refinement "While, as it precitates into the nature of things, the immersion of the progress of refinement "While, as it precitates into the nature of things, the immersion of the progress of the pr Tanky applies music, painting, scalpture, and poetry—

agination is precinitate music, painting, scalpture, and poetry—

agination is precinitate music, painting, scalpture, and poetry—

agination is precinitate musics. supplies music, painting, sculpture, and poetry—

agination is preminently a behauter of all—with better objects of imitation.

are, it is, in its creative function, an eminent beholder key, only unlocks the entrance to nusical paradise.

of this, as well as for other reasons, it stands isolated Manners in the Classical Period." from all the products of the human mind. On the one For nearly a century the world has tried to solve the hand are the things which are projected, grasped, com-

by Beethoven oftenest and for the longest time. Maelzel of music which one generation hequeaths to its successor is comparatively so small. We do not persist in creat-What shall be said at the end of the nineteenth cen- ing what we do not like. Every composer is kept in tary of him who was the musical glory of its beginning? court for daily judgment until the inevitable changes The question can not be auswered without a preliminary in taste, which follow the equally inevitable variations

his social instincts, left his moral nature unharmed.

If the control of the cont Hitterwe him away from companionship with men, it per se; they derive their justification from their significant him away from companionship with men, it per se; they derive their justification from their significant him. draw him closer to nature; if it hushed the amisahe cance which, in turn, is to be found in the emotional cance which, in turn, is to be found in the emotional cance which, in turn, is to be found in the emotional cance which, in turn, is the works in which they occur.

little association with the other arts in respect of its con- in the prophetic sense, calling the things that are not as tents as it has in respect of its materials. It has in its though they were; and forever delighting to dwell on best and true estate no object of imitation, and because that which is not tangibly present."- From "Music and

# COUNTRY FOR THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE meeting of the Music Teachers' National Associatiou held in New York City, June 23d to 27th, was surely unprecedented, not only in the history of this organization, but in the history of music in this country It was an inspiration alike to the teacher and student.

The meeting was organized under great difficulties. One member after another of the committees elected in 1897 resigned, fearing the work and ultimate failure. Members who the year before had worked unceasingly now looked on askance. At last, committees were obtained who feared nothing and were willing to work.

No one can realize the unceasing effort of these gentlemen ; a great debt had to be faced and much of it paid before this year's convention could be begun.

At first they were met alike by artist and financier, who had no faith in their enthusiasm and knew only of past history and failure | but with persistent effort they worked on, until, as earnestness always will, enthusiasm was enkindled.

The Music Teachers' National Association has a future. The American musician has an Association, which he certainly should support. It is national, extending from the Atlantic to the Pacific. Its possibilities are nuend ing. Why should not music claim its enthusiastic thousands at a yearly convention as well as school and collegiate education?

Why should not the army of musicians in this country stand united, meeting at least once a year to disseminate ideas and clasp the hand of a brother musician?

No great enterprise can be made successful on sentiment ; there must be financial support, even if it entails some sacrifice.

The following letter concerns every musician as well as former member, and we trust it will meet a hearty response throughout the country.

Will you kindly send to me your dues \$2.00 for membership in the M. T N A. for the present wear? The convention held in New York, June 23d to 27th, is pronounced by all to have been the greatest ever held. The officers earnestly desire that you keep up your membership, thus showing your interest in this great work

By paying your dues now you enter your name in the

Send check of P. O. money order to my address. Fraterually yours.

ORDIGE C GOV

Vauar College, Poughkeepud, N. Y.

#### EPIGRAMS.

BY BERTRAND E. RIGHS.

'lDLENESS is not rest change of mental activity as 'Applied concentration makes a musician, an artist, a port, a philosopher "

' Memory exercised is memory trained."

\* Communion with nature is communion with (vod. " "A new word learned each day soon makes one master

Patience is a virtue lmmaculate."

'Assimilation and possession of a book differentiate

"Gentleness, a characteristic of the artist, is divinely conceived, and born of suffering."

"Love, passionate, philosophical, and divine, a trune

hand off, and suggested she should "try again." She

did. This time another note, but equally wrong

Again I gently took her hand off in full view of the

andience, langhed as if it were a good joke, and deliber-

ately placed the fingers on the correct keys, while I

hardly knew which way to look. It must have been

once started right, my little pupil went on swimming to

older girl (about nineteen) who had never seemed the least

to be afraid she would n't "get through." As she in-

one, when her memory suddenly failed; she repeated a

aimless way that, with the holdness of despair, I placed

far too agitated to notice !

there was nobody in the room.

RV R. M. TREVENEN DAWSON.

It is bad enough for the nervous piano-teacher to have to perform before an andience himself, but it is altogether a decidedly indicrous scene, though one could twenty times worse when he has to sit by and hear his not feel so at the time! But will it be believed that, pupils perform. Because, it stands to reason, if he is playing at a public concert, he will probably be down for the end without a hitch? only a couple of items on the program, and so have only two ordeals to go through. Whereas if, say, twenty of his pupils perform at one of his pupils' concerts, he has twenty ordeals to undergo and twenty opportunities for nervous anxiety lest there should be a break-down or failure of any sort. Thus, in the first case, so soon as his own share in the program is over, he can listen to the rest calmly and comfortably; while in the second case there is no possibility of calmness or comfort at any time-he is on tenter-hooks the whole way through.

where I sat (heside the piano). Well, on the eventful Happy the teacher so confident or so cool that his equanimity is undisturbed by even the lengthiest pupils' concert! The majority of us, I fancy, have unpleasant few of the previous bars, and I showed her the printed forebodings (too often realized) that our best pupils will passage. Nevertheless she could not get right, and began not do themselves credit, and that none of the rest will play anything like so well as at rehearsal, while some, through nervousness, will very likely break down. And, no matter what happens, one has to grin and bear it, or, as the photographers say, "smile and look pleasant." Oh, for refinement of torture, commend me to a good long pupils' concert !

It is rather amusing, however, to look back npon one's ance to an ahrnpt conclusion with a couple of chords- the beacon lights of music history, for explaining the expsriences of these trying occasions, and to note the different ways in which pupils have comported themselves. So far as my own experience goes, musical punils-one's best punils-are generally unreliable for concert purposes, since from excitability, or nervousness, or diffidence, they so often fall far short of their real powers, and come to the piano trembling all over, or turn when playing before people she always imagined her. faint, or lose their heads in the middle ! On the other hand, unsatisfactory as it is to admit it, vain pupils and very young ones, I have found, could nearly always be relied on to face any audience without flinching. Indeed, children, as a rule, like to play before people, and many a youngster I have known to go through a piece "hy heart" without a single slip,-even better than at rehearsal, - with a smiling face and the utmost assur- concerts severe afflictions; for, apart from the trial faction of both parties. Accordingly, a prospectas was ance. What a blessing these little people are to fall back npon when concerts have to be arranged !

The other type-the vain pupil-can be depended on to keep cool whatever happens. She (but it is not simply because, being too cold blooded or too conceited from New York City—young musicians entering upon always a "she"!) likes showing off, wears plenty of to feel nervous, they make showiness and "dash" cover their professional careers, glad of an opportunity to bracelets to jangle as she plays, and rings to set off her all shortcomings; also there are few things more slim fingers, takes an unconscionable time settling her irritating and disconcerting to the earnest teacher than to receive experience and expenses in return for their skirt and acrewing the piano stool up and down before for people to come up at the close and lavish effusive conbeginning, then plays her piece (without book) with a gratulations on the "talent" and "progress" of those vast number of flourishes of the hands and other affectations certainly not inculcated by her teacher. I have the fond mammas come round and expect one to praise we extensively advertised, with the result that an andimore than once known a girl of this type to forget a a "dear little Mary's" or "Lizzie's" or "Lizzie's" or "Lizzie's" or ewe was secured which represented the most advanced page or so of her solo, and coolly fill np with chords and performance—(wee bettids you if you do n't!)—and to culture of the community. All expenses were covered arpeggi, or figures repeated from a previous passage, nntil echo "how quickly the darling child gets on," when one by the sale of course tickets and single admissions. able to recall either that particular missing part or, at knows all the time she is a lazy little wretch, who won't all events, the close of the piece. And because she had' practice and does n't advance one inch. On the whole, cital, side lights were thrown, from time to time, by exem gone on playing without a moment's hesitation, not one one is tempted on such occasions to wish pupils' concerts along into other arts of the pulitical history of the period. of the audience suspected that anything had gone wrong, at Jericho, or, as the Germans more poetically express it. while she got more than her fair share of applanse at the "in the land where the pepper grows"!

One of the finniest experiences I ever had at a pupils' concert was the break-down of an extremely nervous, delicate child of nine before she started. (I may incidentally remark that I had not wished her to play, but ing, and too much attention can not be given to it. It and a common source discovered in the political of the parents did not like "our Dolly" left out.) Know- has been called the breath of the plane, and it certainly ing her disposition, I had chosen a particularly simple supplies an atmosphere, and in skilful hands can give a little piece—a trifle by Guilmant—which went capitally true aerial perspective, middle distance, and foreground became familiar with the great personalities of must at the rehearsal. At the concert, however, no sooner to a composition. In melody playing, the touchstone of from Palestrina to Brahms, heaids many lesser out did she seat herself before the piano than the poor child a true pianist, it is invaluable. Christiana, in his interposers, digested a brief outline of the history of music. found herself ntterly unable to begin. Of course, I esting book, says: "A simple melody is like a nude heard many of the masterpieces of three centuries smiled reassnringly, and whispered to her that it was figure in painting." Many pianists who excel in the learned to recognize the principal musical forms, and that north of things that when the same of the masterpieces of three decimals of the masterpieces of three decimals and the same of things that when the same of the masterpieces of three decimals are same of the decimal are same of the masterpieces of three decimals are same of the masterpieces of the decimal are same of the masterpieces of the decimal are same of the masterpieces of the decimal are same of the decimal ar "all right" and that sort of thing; but when at last most elaborate figure work, utterly fail at a plain gained some conception of the relation of music to be she did put her hand on the keys (for one hand had to melody; and here, not only touch is wanted, but also Oue who is thus equipped, if gifted with a melody; and here, not only touch is wanted, but also Oue who is thus equipped, if gifted with a melody; and here, not only touch is wanted, but also begin alone, with a bit of melody), not only was it on that innate sense of color which produces a spiritually nature, needs only wider experience and specialized the wong note but an entirely different division of the and directions. the wrong note, but an entirely different division of the and dynamically perfect execution .- Huncker.

AN EXPERIMENT IN LECTURE RECITALS

BY CHARLES SANFORD SKILTON.

UNTIL recently there has been no definite attempt to explain indirectly the meaning of music. All explanations were previously direct, consisting of teaching and performing music. These methods are rightly counted the most important. Still there are many who can not The worst break-down I can remember was that of an study music, but would like to see meaning in what often seems to them only a succession of pleasing sounds nervous, but who, just a week before the concert, began This may be accomplished to a considerable extent by study of the laws of the construction of music, the pertended playing it from memory (it was Wollen- sonality of its composers, its literature, and its relation haunt's Scherzo in F-sharp), I offered for her to have to life. To meet this demand the lecture recital has no account agree to, however; so we settled I should music schools. In entering the field of general edges. hold it onietly in readiness, and if her memory failed at tion it loses some distinctly technical features, but gains any moment, instantly show her the open page, from in breadth by poluting out characteristics of music which appeal to the intellect and spiritual nature. Through day, she played on fairly well until the last page but these the layman more easily apprehends the emotional content of music

It was the writer's privilege to give a conrse of recitals in a community of about the average musical cultivarambling about the kevs in such a nervous and entirely tion. In order to interest the general unblic it was decided to render at each recital a short program illusthe piece on the music rest in front of her. But trating the evolutionary tendencies of music -- how folkno! Her access of nervousness was so great that, as she song led to aria, or dance music to snite and sonata told me afterward with shiert analogies, she was abso-interspersing evenings devoted to Reethoven Schulert Intely unable to read a note, and had to bring her perform- and Schumanu. This offered an opportunity for locating whether in the tonic key or not, do n't ask me, for I was principal forms, for learning to know the chief composers and some of their masterpieces, for deducing principles Apropos of breaking down, it is amusing to learn the of musical life and growth, and for pointing out present different expedients pupils resort to in order to prevent it tendencies. Beside this, much desultory information from happening-when you can get them to give you their could be given and the musician's point of view made , confidence. One girl, for instance, once told me that familiar.

Having adopted a plan, the next step was to secure self just having an ordinary music lesson, with the an audience. In musical communities it is enough to teacher sitting beside her; another nalvely owned to announce the performance of good music, and people pretending the audience were only "a field of cab- will come to hear. In communities not interested in bages" (!), and said that then "she did n't mind a bit"; music, other means must be employed to attract attenwhile yet another tried to think she was practicing and tion. The musician asks: "What compositions are to be performed?" The uninitiated inquire: "Who is to For my own part, I have almost always found pupils' sing or play?" It is necessary to answer to the satisto one's nerves, it is extremely disappointing that one's issued, which announced ten recitals-fivs to be illusmost promising pupils never play their best, and that trated by the lecturer at the piano and a colleagne, a those musically far inferior get most of the applause tenor, the others to be given with the assistance of artists prove themselves before an audience, and well satisfied

Each program was printed, a competent critic agreed to

While music was always the essential feature of each rewas performed, the audience was shown an engraving of the figure of Death as Fiddler from Rethel's "Dance of Death," and there was an explanation of the medieral mystery and its use in modern art. Or the music of the -The pedal is a most important factor in piano-play-Neo-Russians was compared to recent Russian literature ditions of that country.

As a result of attending these recitals, the audience study to attain to a mature understanding of the art.

SINCERITY OF PURPOSE.

BY HENRY C. LAHEE,

THERE is nothing more laudable in the young thau the desire to improve. This desire is the mainspring of success, but just as a watch will not work with mainspring only, or as a part of any mechanism is useless without the other parts, so is desire for improvement useless without a well-balanced mind and plenty of energy and tenacity of purpose. We have all in our young days learned, as a first principle, that a part is not and cannot be equal to the whole, and yet if we observe carefally we shall find many people who, in their lives, seem to ignore that rudimentary axiom.

With the young music student it sometimes happens that ignorance of the length and difficulty of the artistic highway hrings out Ideas and incidents which seem absurd to those who have had experience. The idsa that "a term of lessons" in some great city will fit them for a musical career seems to be a prevalent theory, and while in itself it is ridiculous, yet as a first step it should be considered with becoming gravity. The person indulging in this idea will either rise, during the "term." to a point from which a wider horizon is visible, and acquire a greater ambition, or else he will "fizzle out" and settle down to some occupation which makes less demand upon his conrage and power of self-denial. Soms time ago a young man presented himself in the

office of a well-known conservatory who wanted to know the price of a term of violin lessons. His questions were put with that shrewdness which denotes a rustic bringing-up. He evidently had some great scheme working in his mind which would, if successfully carried out, bring good returns. The term consisted of twenty lessons, each of an hour's duration. It was Monday afternoon. Having at last run out his string of questions, the young man sat and ruminated for half an hour or so, then, gathering himself together with an effort, he declared that he would take a term, but he must get through and go home Saturday night. On being told that it would bs impossible for him to take four lessons a day,-that they would be of no benefit to him, because there would be no time for practice, -he declared with pride that he could pick it np as fast as the teacher could show him ; and as long as he was willing to pay for the lessons and take the risk, nobody else ought to find any fault. He went off disappointed, and probably returned to bucolic

This poor fellow had doubtless been looking forward for a long time to "taking a term o' lessons in Borst'n," and had made the greatest sacrifice of time and money in his power. So far his idea was not one to be ntterly coudemned. He was fond of music-such as he had heard-but his age, his big, stiff fingers, and his ignorance were all against the possibility of success. Inasmuch as he had done his best, he was worthy of credit.

There is, however, another side to the matter. It was svident from the trend of his questions, from his suspicious shrewdness, and other indications, that he intended, after his "term in Borst'n," to advertise himself as a shining musical light in his community. He would support himself on the reputation of the school or teacher who was shortsighted enough to be made use of; and this leads to another question, much discussed and no nearer a decision, in spite of all the argument pro and con.

GOING ABROAD TO STUDY.

The matter of "going abroad to study" is one which, unfortunately, leads to much bitterness of heart among ths musical profession in America. Teachers naturally like their pupils to remain with them, and almost any

money to seek abroad that which can be better found at Shakepere's trite saying that "Home-keeping Jouth have ever home; wit's applies as well to make unlessed to nave ever homely wit "applies as well to music neglect to analyze and classity the passages you want to right an elevant of the state o

time to study in his native land.

THE ETUDE

Brussels, or Vienna, simply hecause those places are editor in Paris; or, in other words, a singer who has studied enabled to memorize and sing the melodies. three months in Paris will flud professional opportunities Now, for manual practice of the passages. You have which are denied to the singer who has studied four or found in your analysis that these are but combinations five years in America, though whether he can take advan- of the elementary technics, the scales, broken chords, tage of them satisfactorily is another thing. In fact, and arpeggios, which daily practice from childhood there are so many disappointments every year in those should have rendered antomatic. These, like the vocabuwho come from abroad with flying colors that it seems lary of your mother tongue, should be ready for instant remarkable that mers "going abroad" continues to carry use when a new thought requires a new combination of

teacher fests obliged to make a trip to Europe, not priminor, your training has been deficient, and you must marily for the knowledge to be gained, but "for the lose no time in acquiring this digital vocabulary. Once advertising," and there are many to-day holding posi- thoroughly learned, forty minutes spent in their daily tions in American colleges, and adding to their names practice will keep a hand of average flexibility in prime "of Berlin," "of Vienna," "from Paris," or "from playing condition, and the necessary work on repertory London," whose visits to those centers have not succeeded a few weeks. To acknowledge the American teacher who taught them practically all they know is ont of the ques-Herr this or Signor that, from whom they have taken a few lessons in Europs, "to get some points."

This is all wrong, but the fault rests with an nnenlightened public rather than with the strnggling teacher, themselves who, after all, has simply made a business investment, with the object of showing his goods to the best advansimplest. The absolute lack of system in this departtage. Nevertheless, it is sad to think that there are ment of editing tries the patience of teacher and pupil. study in Europe, by all means, for years, if possible, edition have I ever found the standard fingerings of those but let them not set up any claims out hat account, unless scales given; after months of labor in acquiring fluency and their corne who was the public will become suspicious of Ameri-hesitate and stumble until you adopt the fingering to cans who are ashamed to acknowlege the source of their which you are accustomed. The passage becomes then education.

HELPS TO THE HOME STUDENT.

BY VICTOR GARWOOD.

You write that in spite of many hours of faithful practics your improvement is imperceptible, and you sometimes doubt if you really progress at all since you no Quarterly." longer have the guidance of your teacher. Surely, then, something is wrong in the method of your work. Granted you may not have the natural gifts of the born virtuoso. still every hour of study rightly employed will see you

beautiful in an old-fashioned way. Two elements enter into the mastery of a composition. First, the conception, which includes the full understandshould progress on both simultaneously.

is no doubt that forsign travel and experience tend to the acquisition of knowledge. We best progress by probroaden the mind and cultivate it. But it does not ceeding from wholes to parts. For some time you will follow that the student who goes abroad for a few months doubtless select your pieces for study from those you have or a year, or even two years, can sing or play one particle heard and admired during your sojourn in the city. You better than the student who devotes an equal amount of will already have some conception of them as wholes, and can proceed at once to the stndy of the phrasing. There are ways in which this overpowering feeling in No small task this! The art of phrasing has become a favor of "foreign study" works harm. An entirely science hased upon harmonic and rhythmic laws. Perunreasoning demand exists for teachers who have "been haps a study of Dr. Hugo Riemann's "Practical Guide to abroad," for singers who have been to Paris, to Italy, the Art of Phrasing" will be of help to you. This is or to London, for violinists who have been to Berlin, literally a visit to the workshop of the phrase-marking

regarded as the musical centers. So unreasonable is this Having decided the phrasing, analyze every harmonic feeling on the part of the public that very little attention change. Name every chord and note the inversion used. is given to details. Thus, a singer who has studied four All this presupposes that in your three years of conservaor five years in Boston or New York is apt to sink into tory work you have thoroughly mastered the elements of insignificance beside one who has studied three months harmony. From your drill in ear training you will be

them. If you can not unhesitatingly play every scale, As the matter stands, however, every young music arpeggio, chord, in every form, in every key, major and will do the rest

I believe few really great planists spend much time on technical work pure and simple. The old days of Herz' tion with such people, but they are known as pupils of 1000 five-finger exercises are gone, I hope forever. Technical literature is appalling in its volumlnosity, but we are slowly learning that the best schooling for playing the works of any composer is the study of those works

A word in regard to choice of fingerings : Choose the teachers and students who are willing to cater to the In the movement of the concerto you are studying there diseased imagination of an ignorant public. Let them are many scale passages in G, D, and C minor. In no there are ample grounds for it. Let them be modest, and ease with one fingering, the reviser calmily asks you and their worth will show in their work, and perhaps in to acquire an entirely new set of habits. Of course, you over so lightly and easily in your morning's practice.

Do you realize how great is the art of being a good student? A successful dramatic teacher once said to me ! "Give me a perfect stick, let me have him long enough, and let me teach him systematic habits of study, and I'll make him a fair actor. Talent! I rarely encounter it, and don't care much for it when I do. And genius! Well, that takes care of itself."-"American Conservatory

-I must give you a charming little characteristic anecdote of Ruhinstein, told me hy the great Italian tenor Marconi in his own beautiful home. He was a close and writer od the rose.

You say you are studying the first movement of that valued friend of the famous Russian virtuoso and com old conservatory war-horse, the Mendelssohn "G-minor poser. One day, during a visit to Rahitastein, the latter's and played at the —— Conservatory for your gradua. Approaching his father's side he neetled close beside him and player at the tion piece. Your effort to finish it by yourself is praise and said: "This is my feeta, pape, and I want a tion piece. Your enterto manus usely yourself as promotion and saint: Line in my resta, papa, and I want a worthy. The concerto, if ancient, is honorable and present!" "Very well, my son, what shall it be?" "What an impatient little son it is " exclaimed the great musician; "but of course you shall have your gift. Here it is-listen! And for you," turning to the ing of the emotional content, the paramage me management of the emotional content, the paramage me management of the emotional content, the paramagement of the emotional content of the emotion of the emotional content of the emotion of the emotio ention. The first is a great ann moneyears and the second, and you have reached that point where work I witnessed and heard a most remarkable phenomenonabould progress on 18th amoutaneously.

Many hours of your study are probably wasted through

Many hours of your study are probably wasted through

with his left hand, giving me at the same time with his

# Old Fogy Redivivus.



I may not be handsome but I have a kind face, have I not? So many letters were forwarded me by my manner. They were their hair on their shoulders, they tion of poetry is robbed of one half its value in a misno editor asking for my autograph, photograph, and opinion sprinkled it with flour; they even went to such lengths transcription. By this time Liszt had evolved a style of of Mother Snigel's Cough Syrup, that I decided to take as to paint purplish excrescences on their chins and brows. his own, a style of shreds and patches from the raiment the bull by the horns and publish my portrait at the They wore semi-sacerdotal robes, they held their hands of other men. His style, like Joseph's coat of many head of these columns. You may observe that is if you in the peculiar and affected style of Liszt, and they one colors, appealed to pianists because of its factitious brilare a reader of the human countenance—that my features and all wore shovel bats. When Liszt left me-we liancy. The cement of brilliancy Liszt always contrived are more amiable than my pen but that my pen is studied together with Czerny-they trooped after him, to cover his most commonplace compositions with. He mightier than my smile. This may sound vain hut then their garments ballooning in the breeze, and upon their wrote etudes à la Chopin, clever I admit but for my vanity in an elderly person is pardonable; hence these silly faces was the devotion of a pet ape.

thing, this rage for culture nowadays, among musicians!

tering begins, furioso. "Oh, Nietzsche? why of conrse," He usually accomplished a hard day's threshing with dishes are put before you to be whisked away and rebe electrocuted "-" Nordau? isn't he terrible?" piano objected to being taken for a barn-floor! Aud the cacophonous conversational symphony rages,

poet of England, begad! As for Sauer, we hardly know to transform it to a miniature orchestra. where to begin. He writes hlank verse tragedies and Let us consider some of his compositions, intellectual that they forget to play the piano well.

### THE ETUDE

everything before he was twenty, and had embraced and commerce. He peppered and salted them and then giv. renegated from twenty religions. This volatile, versaing for a background a real New Jersey thunderstorm tile, vibratile, vivacious, vicious temperament of his has the concection was served het and smoking. Is it are been copied by most modern pianists who haven't brains wonder that as Mendelssohn relates, the Liszt and enough to parse a sentence or play a Bach Invention. ence always stood on the seats to watch him dance The Weimar crew all imitated Liszt's style in octaves through the "Lucia" fantasia? Now every school of and hair dressing. I was there once, a sunny day in jigs this fatnous stuff before she mounts her bicycle. May, the hedges white with flowers and the air full of And the new critics, who never heard Thalberg, have "The Barber of Seville,"

Liszt laughed, his warts growing purple, his whole ex- everything by being transferred to the piano. Then pression heing one of good-humor. He invited me to sighing for fresh fields, the rapacious Magyar seized the the time he stood talking to me a throng of young Liszts Brahms and forced them to the block. Need I tell you gathered about us. I call them "young Liszts" be- that their heads were ruthlessly chopped and hacked? cause they mimicked the old gentleman in an outrageons A special art-form like the song that needs the co-opera-

Where did I leave off? Oh, yes, at Clementi-Villa-onsince without recalling that day in Weimar. And when boastful title !-- is better than the furbished up later of the-Wissahickon. Well, I am still there and mean to one plays I close my eyes and hear the frantic effort to lection. His three concert studies are Chopin-ish; his stay until the anow drives me to that uncomfortable copy Liszt's bad touch and supple, sliding, treacherous "Waldesrauschen" is pretty but leads nowhere; his augregation of villages, called a city. Have you read technic. Liszt, you may not know, had a wretched "Années des Pélerinage" sickly with sentimentalism Therean's "Walden" with its smell of the woods and touch. The old boy was conscious of it, for he told his Dante Sonata a horror; his B-minor Sonata a madits ozone-permeated pages? I recommend the book to William Mason once, "Don't copy my touch; it's man's tale signifying froth and fnry; his legendes, balall planists, especially to those planists who hing the spoiled." He had for so many years pounded and lades, sonettes, Benedictious in out of the way places, honse, practising all day and laboring under the delusion punched the keyboard that his tactile sensihility—is n't all, all with choral attachments, are cheap, specious, that they are developing their individuality. Singular that your new fangled expression?—had vanished. His artificial and insincere. Theatrical, Liszt was to a vir-"orchestral" playing was one of those pretty fables tue and his continual worship of God in his music is for They have been admouished so often in print and private invented by hypnotized pupils like Amy Fay, Ans der me monotonously blasphemous that their ignorance is not blissful, indeed it is haneful. Ohe, and other enthusiastic but not very critical perthat these ambitions ladies and gentlemen rush off to sons. I remember well that Liszt, who was first and nightmare curse of the pianist, with their rattle-unp the booksellers, to libraries, and literally gorge them- foremost a melodramatic actor, had a habit of striding harmonies, their helter-skelter melodies, their vnlgarity selves with the "ologies" and "isms" of the day. to the instrument, sitting down in a magnificent manner and cheap bohemianism. They all begin in the church Lord, Lord, how I enjoy meeting them at a musicale! and uplifting his big fists as if to annihilate the ivories. and end in the tavern. There is a fad just now for eating There they sit, cocked and primed for a verhal enconn- He was a master hypnotist, and like John L. Sullivan he ill-cooked food and drinking sour Hungarian wine to ter, waiting to knock the literary chip off their neighbar had his adversary—the audience—conquered before he the accompaniment of a wretched gypsy circus called a struck a blow. His glance was terrific, his "nerve" "Have you read" --- begins some one and the chat- enormous. What he did afterward did n't much matter. "Tolstol's 'What is Art?' certainly, he ought to those flail like arms of his, and heavens how the poor

Tonch! Why, Thalberg had the touch, a touch that and when it is spent, the man who asked the question Liszt secretly envied. In the famous Paris duel that followed the visits of the pair to Paris, Liszt was heard "Have you read the notice of Rosenthal's playing in to a distinct disadvantage. He wrote articles about the 'Kölnische Zeitung?'" and there is a battery of sus- himself in the musical papers-a practice that his picious looks directed towards him whilst mnrmnrs disciples have not failed to emulate—and in an article on arise, "What an uncultured man! To talk 'shop' Thalberg displayed his bad taste in abusing what he like a regular musician!" The fact being that the man could not imitate. Oh yes, Liszt was a great thief. His had read everything but was setting a trap for the piano music,—I mean his so-called original music,—is vanity of these egregious persons. The newspapers, the nothing but Chopin and water. His pyrotechnical effects managers and the artists before the public are to blame are borrowed from Paganini and as soon as a new head for this callow, shallow attempt at culture. We read popped up over the musical horizon, he helped himself that Roseuthal is a second Heine in conversation. That to its hair. So in his piano music we find a conglomerhe spills epigrams at his meals and dribbles proverbs at ation of other men's ideas, other men's figures. When the plane. He has committed all of Heine to memory he wrote for orchestra the hand is the hand of Liszt but the plane. He has combined and to find the many programmes—I mean plots for his operas.

So grammes—I mean plots for his operas.

Pole got rid of him and then he strung after Wagner. I squared matters.—"Musical Opinion."

ANSWER.—Liszt used to tend money to the voice is that of Hector Berlioz. I never could quite which the latter gentleman never paid back again. Est writtes his own programmes—I mean plots for his operas.

Pole got rid of him and then he strung after Wagner. I squared matters.—"Musical Opinion." He is much given to reading Swinbnrne because some do not mean that Liszt was without merit but I do assert one once compared him to the bad, mad, sad, glad, fad that he should have left the piano a piano and not tried.

Of course, Daddy Liszt began it all. He had read devilled these as does the culinary artist the crab of

May, the neeges white with howers and the at-hock-bier. Ah, thronging memories of youth! I was the impertinence to flont him, to make merry at his slowly walking through a sun-amitten lane when a man fantasias. Just compare the "Don Jnan" of Liszt and on horse dashed by me, his face red with excitement, the "Don Juan" of Thalberg! See which is the more his heast covered with lather. He kept shouting musical, the more planistic. Liszt after runningthrough "Make room for the master; make way for the master" and presently a venerable man with a purple nose movements from Beethoven symphonies, bits of oner. -a Cyrano de Cognac nose-came towards me. He tets, Wagner overtures and every nondescript thing he wore a monkish habit and on his head was a huge could lay his destructive hands on. How he maltreated shovel-shaped hat, the sort affected by Don Basilio in the "Tannhiiuser" overture we know from Josef Hoc. mann's recent brilliant but ineffectual playing of it. "It must be Liszt or the devil!" I cried aloud and Wagner, being formless and all orchestral color, loses refreshment at the Czerny House, but I refused. During tender melodies of Schubert, Schumann, Franz and taste his Opus One, which he afterwards dressed up into I mention this hecause I have never met a Liszt pupil Twelve Etudes Transcendentales-listen to the big,

> The Rhapsodies I reserve for the last. They are the Czardas. Liszt's rhapsodies irresistibly remind me of a cheap, tawdry, dirty table d'hôte, where evil-smelling placed by evil-tasting messes. If Liszt be your god, why then, give me Czerny, or better still, a long walk in the woods, humming with nature's rhythms. I think I 'll read "Walden" over again. Now do you think OLD FOGY. I am as amiable as I look?

THE following is a specimen of replies to a set of questions given at an examination in England:

(1) Say what you know of Mozart and his works.

Answer.—Mozart was an infidel; and, though new married, he died poor. His hig pieces are the pianoforte

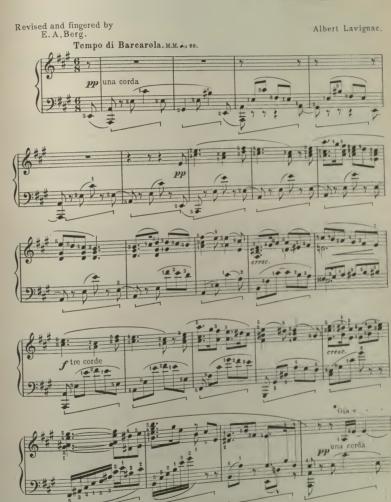
(2) What was Beethoven's physical defect?

Answer.—Beethoven's physical defect was his temper.

(3) State briefly the connection between Wagner and

RUBINSTEIN, in one of his books, maintains that all the possible phases of musical forms have been exhausted discusses Ibsen with his landlady. Pianists are now so Liszt began with machine-made fantasias on faded so that apparent plagiarisms are inevitable, and do got Italian operas—not however faded in his time. He in any way reflect non the unconscious plagiarist.

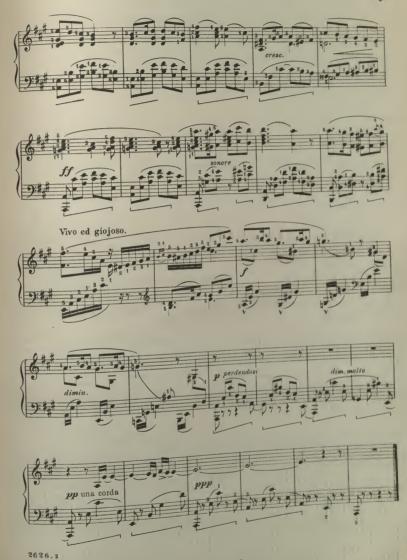
#### BARCAROLLE VENITIENNE Nº 2626



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. Gondolver's call claiming right of way





4 Nº 2629

# Song of Spring. Chant du Printemps.

in St. Petersburg, Russia, from 1838 till his death,1889, was one of the greatest pianists the world has ever known. The most noteworthy feature of his playing, his touch, was of such wonderful velvety, singing, sympathetic quality, tra-refined touch, closely supervised by a keen, critithat the German poet Geibel likened it unto "magic fin- cal and sensitive ear.

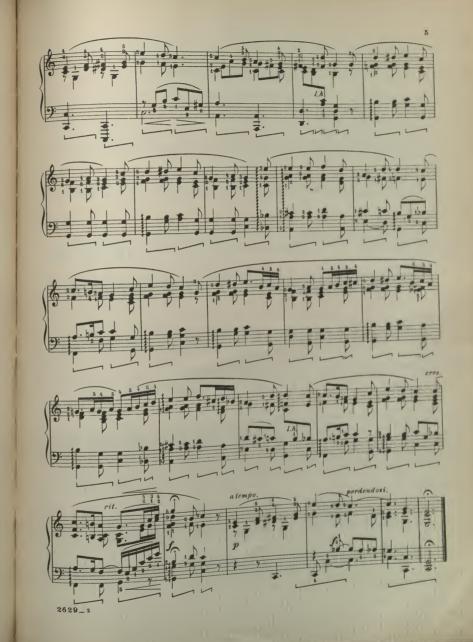
ADOLF HENSELT, born 1814 in Bavaria, but living | gers rummaging in a heap of sounding spring blossoms? His compositions (of which this is quite a typical specimen), while not very deep, are exceeding tuneful and sweet, and suggest quite clearly a treatment with an ul-

Revised and fingered by Constantin von Sternberg.

Adolf Henselt.



a) Great care should be taken that the release of the pedal | the pedal has to stop, the fingers should endeavor to preshould not cause any gaps in the flow of the melody, which serve the continuity as far as possible. Copyright 1898 by Theo. Presser. 2



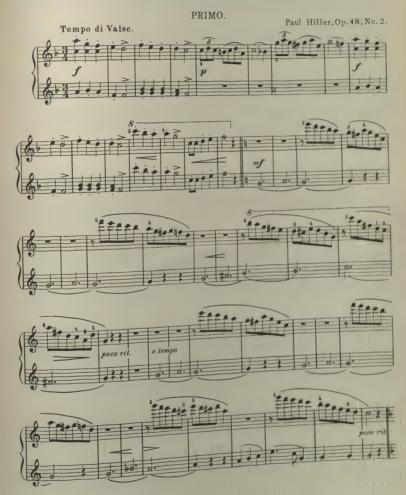
# Under the Lindens.

Tanz unter der Linde.



# Under the Lindens.

Tanz unter der Linde.



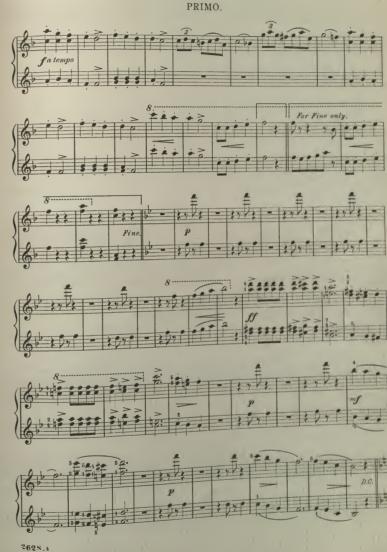
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SECONDO.

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For Fine only.



Nº 2630

# Valse Arabesque.

Edited and fingered by Maurits Leefson. Theodore Lack.

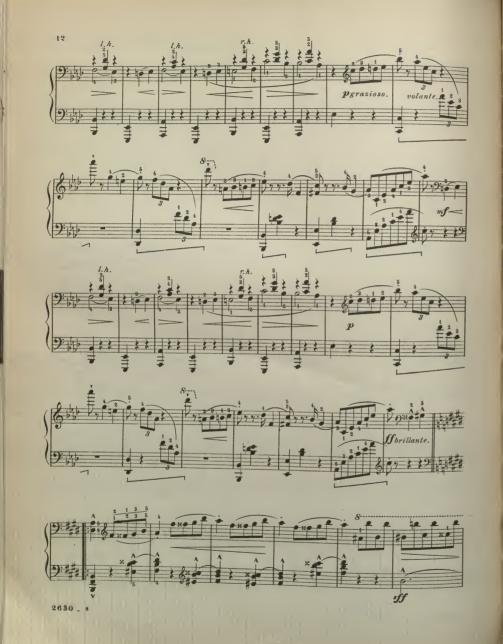














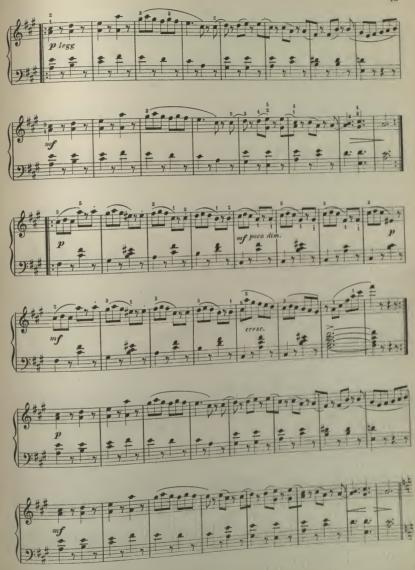
## Nº 2634

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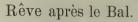
# TARANTELLA.

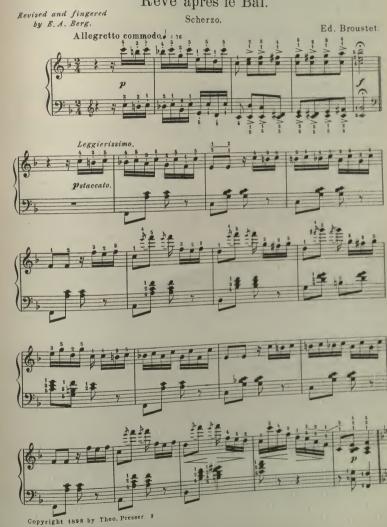
The Tarantella has obtained a peculiar interest from the idea that by means of dancing it a strange kind of insanity attributed as an effect of the bite of the tarantula, a poisonous spider, could be cured. As a dance, it is executed by a man and a woman, or by two women alone, who frequently play castanets and tambourines. The time is very fast,





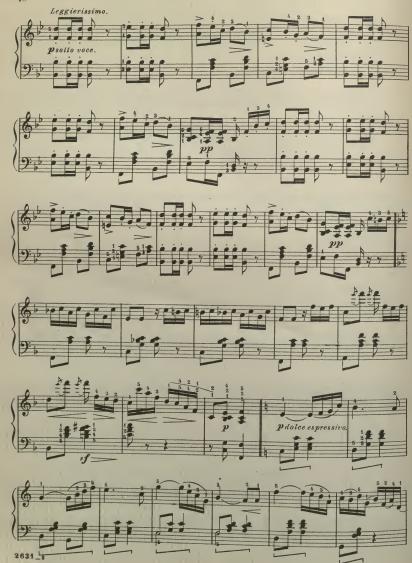
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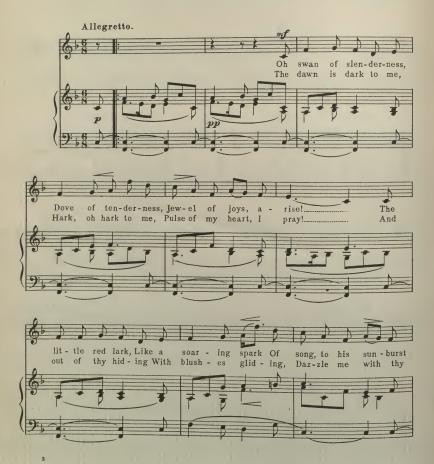


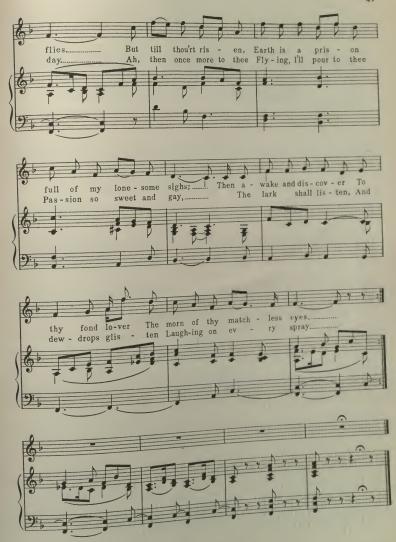


# THE LITTLE RED LARK.

(OLD IRISH MELODY.)

C. V. STANFORD.





2632 \_ 2



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Nº 2625

KOBOLD.

H. Nürnberg, Op. 228, No. 10.













# THE ETUDE Symposium.

#### IS THE TEACHING SEASON GROWING SHORTER?

THERE seems to be ground for the opinion advanced THERE seems to be grounded to fine ETUDE and year by year (of which, however, I am by no means so stay away longer from the city. Yet the city has its by teachers in different parts of the country that the season for musical study has been shortening of late years. In order to test the matter, THE ETUDE sent out letters to a number of teachers inviting replies to the that better results may be obtained by concentrating following questions:

1. Have you noticed that the season of regular teaching is growing shorter year by year?

2. What causes do you assign for this condition? 3. What means would you suggest to change this con-

We print a number of replies that had been received branches of education, I dou't think we need concern at the time of going to press.

#### FROM J. S. VAN CLEVE.

sufficiently concise :

didactic season for several years.

2. The canses I should assign are :

(a) The universal all-including, all-penetrating, and tenaciously endnring sluggishness of the money currents. (b) The general change in American society toward

complexity makes all things more sharply defined and specialized; while the thick throng of things which thrust themselves into our thoughts compels compression.

3. I do not know that lengthening the time would change the status of music-teaching for the better. It god. I would suggest that music teachers push their work with all possible vehemence during one part of the season and rest utterly during the other part. The American habit of jumbling things together and stringing them out is had, whether it means continuing music lessons the year through or keeping a grocery open from same as it has been for years. The earlier and later 8 A. M. to 9 P. M. Better condense firmly and discrim-weeks of each season show, perhaps, a greater proportion inste sharply as they do in London.

#### FROM W. W. GILCHRIST.

1. YES; the seasons do appear to be getting shorter. 2. The reasons appear to be (it being understood that by far the greater part of teaching is done among people of means, who study music as an accomplish-

First, the increase and gradual extension of summer travel. Second, increase of outdoor sports for both sexes. These affect both ends of the musical season, and it would appear a difficult matter to prescribe a remedy, inasmnch as the diseases (?) have certainly come to stay, and are in themselves good things.

one for that reason alone incline to short seasons. This

In reply to your questions, it is a common complaint beginn any and says its. This being the case, it is noterinate, but does not seem susceptible to any in our large cities, and I doubt not a just our, that the appear that little could be done to extend the in innegliate promote the same of the

immediate remedy that I know of. in the work itself. The matter has settled down to a from the wealthy classes of residents; some shat less so from the wealthy classes of residents out in the wealthy classes of residents. questions used. The matter has settled down to a from the wealthy classes research. The matter has settled down to a from the wealthy classes research. The charge who are only the for good of those who are only the first the charge of the settled down to a from the wealthy classes to research. of those who are sought by auditors who are em-door sport, and recreation (in which social considerations metropolis especially for sindy. Teachers who are em-ligure, very leave. figure very largely) and the desire for music. Now, the dissemination of the desire for music. Now, the dissemination of the desire for music. as, and can only be furthered by good, enthusiastic, or of the first effects of the growth of wealth and the same of the teaching season, we should less, the first same is not far to seek. It is to be well as the large cities. The reason is not far to seek. It is the season will sallow. I am of the first effects of the growth of wealth and the same will sallow. I am of the season will sallow. loving work, in which the almighty dollar is not the

Plus and only one of the first effects of the grown of the regular vacation, formerly

laxary was to introduce the regular vacation, formerly

laxary was to introduce the regular vacation formerly much and only consideration. Teach nothing but the best masic in the best way, and strive to develop in the young large manifest of the custom constantly tended to make As the growth of the custom constantly tended to make As the growth of the custom constantly tended to make As the strong promisences.

By a gradient profession, the summer beds become a constantly tended to make As the growth of the custom constantly tended to make As the strong promisences.

By a gradient profession, the summer beds become profession, the summer beds become accurately as the constant and the profession of the strong promisence and the profession of the strong profession, the summer beds become accurately as the constant and the profession of the strong profession, the summer beds become accurately as the constant and the profession of the strong profession, the summer beds become accurately as the constant and the profession of the strong profession and the profession of the strong profession and the p weares which lead in other directions. Make a of their own; and once the mannon for their own; and once the mannon for their own; and depending the mannon of their own; and one their own; and one

more and more a necessity. In this alone will result the summer home was the pleasantest place to live and any increase in its stndy.

his conscience—not a matter of advertising, legislation, home comfort and the delights of living, the country or any arbitrary mechanical ordering.

#### FROM HAROLD RANDOLPH.

If the season of regular teaching is growing shorter certain), I imagine it must be due to the fact that the subject is becoming better understood and receives more scientific treatment; the ontcome of this being to prove work into the months during which it can receive the best attention of both teacher and pupil than by dragging it through the whole year, when for three or four mouths our climate renders steady, profitable work next to impossible.

As better results are being obtained year by year in all onrselves very much as to this particular point.

#### 45 FROM CHARLES R. ADAMS.

I AM pleased to be honored with a place in your sym- I HAVE noticed no change excepting as the teachers posium. I trust that the following few remarks will be themselves shorten the season by leaving the city early and returning late. If the weather continues warm 1. Yes, I have observed such a tendency to shorten the late in the fall, the season is also shortened, as people postpone beginning the winter's work and prefer to remain out of town.

# FROM ARTHUR FOOTE.

In answer to your questions:

music teaching has perceptibly shortened. It varies and waltzes during the summer and give concerts the ing naturally from year to year, however. I should count its the spring and fall; but, someway, ballads and waltzes limits here as from the first week of October until pos- do not sell well in any season for any unknown and sibly the second week of June.

#### FROM E. M. BOWMAN.

1. I HAVE heard it so stated, but my season is the

period of relaxation.

3. That is a poser. If the above is the true reason for the suggested "condition," it is not likely that any of my antidotes would take effect. Music teachers might

# FROM DR. HENRY G. HANCHETT.

S. Tour selling school, the Li Enow of.

S. Toury mind, it seems that the only ultimate remedy ing schools, is constantly growing shorter. This is prefor any of the evil conditions under which we work lies in the "evil conditions under which we work lies in the "evil conditions under which we work lies the "evil conditions under which we work lies the "evil conditions" and "evil conditions" are "evil conditions" and "evil conditions" and "evil conditions" are "evil conditions" and "evil conditions" and "evil conditions" are "evil conditions" and "evil conditions" are "evil conditions" and "evil conditions" are "evil conditions

fully two-thirds of the year. The ty ad to advan This is a matter between each individual musician and tages for the winter, for school and for business | 1 1 1 1 cottage was vastly more desirable and mer is but almost anywhere (of course, it seems more end where the air is abundant, amid trees and flowers - but the freshness of spring and the wealth of automa fruits attractions, and the crowd comes in winter a short season of concert, opens, and social excitement lines is no way by which such a state of affairs can be changed it is one of the great popular movements to which no man can set a bound. But we can adapt ourselves to give the problem serious study. If we can get the pupils to come to us and to anhasit to the arrange t we must teach more hours and charge higher prices during the season. By this plan we can rest and study when business is dull, and make the year a come even up while business is brisk. But there are drawbacks. The profession is tolerably well filled, and many of a r com petitors are willing to teach at the same and rate and as a matter of fact, there seem to be fewer pup to can b teacher each year than the year before, ra- r than more. Another plan is to heave the pro resion entirely and to go into business but again there are drawlmeks. After a man has devoted himself to teaching for a number of years, it seems as If notody could suggest a really good place for him to start in as a holders man. Such a person is not prepared to build bridges, or try cases, or plan electric light plants, or peculate in stocka or even to sell goods with a prospect of large sales and 1. My experience has not been that the season of heavy profits. To be sure, he might compasse ballads vidual, and concerts are so exacting in the matter of 2 and 3. I can not answer; for if the case is what is hall-rent and advertising as to make profits precarious might follow his pupils and help them in their strains while they live in the country but there is a drawback about that, too, for they are so apt to go in different directions and have their cottages in all out as n y weeks of each season abow, perhaps, a greater proportion of professional pupils.

2. If the condition really exists, I would attribute it, on the one hand, to the general increase in luxury and indelence apparent especially in large cities, and, on the other, to the increasingly rapid rate at which Americans are living, and the corresponding necessity for a longer real proportion. I such living and the corresponding necessity for a longer unjoint the problems and its solution. different States as there are different pupils limites as

# FROM H. W. GREENE.

REPLYING to your letter shall be glad to entered the value of your symposium to the meager extent - 6b

was antidote would take effect. Music teacher major antidote would take effect. Music teacher major antidote the example of John Wasamaker and open instant the example of John Wasamaker and open abragain content. "This lot of June lessons \$1.90, marked \$5.00." "Sejdember sale of lessons \$1.90, marked worn from \$5.00."

FROM DR. HENRY O. HANGHETT.

Tim, however, would apply only to the consequence of the content of the cont

#### NERVOUS PROSTRATION.

#### BY JANE WATERMAN.

MANY of ns often wouder why there are so many larly, broken-down musiciaus, especially among women piauoplayers. Why, after so many failures of reality talented —absolute quiet of body and mind. If the girls who do The plano student, because there are more varied parts. people, do others not learn the secret of how to escape much piano practice would, at some time between rising may give two hours, but it is doubtful if that in wise that bane of all musicians and of most Americans—ner- and retiring, lie down in perfect stillness, with every It is not a matter of fatigue of parts,—of throat, hand. vous prostration? For it seems to be this, in some one muscls relaxed, for at least half an hour, then they of its many forms, more than any other one thing, to would make at least a strong bid in the direction of firm feetly concentrated thought. The purpose of this say. which music students fall a victim. So many girls start health. The time "lost" in this way will be gained ont well, but fall by the waysids after a few years again and again in renewed vitality and rested nerves. because of broken health

and exacting work of a musician's study, and then the growth must be slow to be perfect, and that too great nervous temperament of all Americans, as well as their haste makes waste of health as well as failure of the best itely more varied than are the every-day-used interests. characteristic energy and perseverance. Add to this the artistic results, there would be more sound-bodied, Every opening into a new field presents visious of things trend of the age toward a higher and ever higher devel- steady nerved pianists. opment, and is it any wonder that our girls forget the claims of flesh and blood in their zeal for the best work they can do? An American-a real, live American-is never satisfied with anything less than the best, and the girls who study music are not an exception.

With our conservatories every year growing larger and better, with the number increasing, and our private teachers more numerous and much better trained, higher musical training comes within the reach of more girls; there are more each year to study, and with the increased numbers comes more talent and better workers. So, to the ambitious girl who will study music, there comes Many of our teachers, however, see no pictures at all, the necessity to do her best work, if she is to come out Teaching is to them a grind, entered upon for a living on top. There is scarcely one of ns who will blame her. and without regard to its possibilities of influence for The wrong lies only in her neglect of another matter, good. To such, there can be little beauty in the various which she finds—so often too late—is of first importance situations; and that is their own misfortune, for it takes Mr. Sousa in which he defends his ignoring the old--the care of her body. For a piano-player who has not the pleasure out of the teaching life. Interest in a new established rule of heginning and ending a march in the a strong body and sound, healthy nerves, must fail in the direction, shown possible through education, may lead long run. From pure will-power she may hold out some one to take a prettier and more varied view of their parading hands finish playing "on the last strain of the

Aimost without an exception, the girl to whom music means enough for her to give gladly years of study is of a sensitive, nervous organization, and she must, therefore, take even greater care than other people that her body is the most out of the least effort. You who practice from the trio, and the D. C. is a mere species of steuography sound. The girl who is not willing to sacrifice much four to six hours a day need educating. You are using made necessary in military hands because their music for health's sake may as well give up all thought of much and long-continued effort, and are getting has to be on one page. In the second place there may music study. None of us are so strong that we do not meager result. The human mind can not concentrate have been good reasons for the bands ending with the break, nor so elastic that, having yielded, we return to its good and powerful thought on any one subject for trio, such as the command of a superior officer, perhaps

exercise, -out-of-doors, if possible, -and then for regu- labor. That is educating. Do we all show that to our time and to make others keep time and step. So far the lar honrs. The girl who can not live simply must give pupils, or do we say, "Practice! Practice!! Practice!!!" up much of her power. There is enough of excitement and late hours for any piano student, especially one who meuts have shown thought to be an element. We have in even numbers of measures (8, 12, 16, etc.) they have

for the sake of relaxation, for in variety, it seems to me, generated in hrain-cells and sent wherever we choose to the rhythmic satisfaction of even numbers of measures. lies the very essence of life. And just as much more as put it. Decide on what we wish to do with hand, arm but also the harmonic unity of the entire composition. we are interested in everything, just that much added or threat, knowing what parts do the desired things. This can only he accomplished by having a main key interest will there be in our own particular work, for and send thought to those parts in quiet but firm orders which should predominate, and, whatever modulations

or mentally unfitted for it. Practice then is worse than as does the electricity when it reaches the platinum an arranger, and even as a composer, but when he

acquaintance was heard to say one day, "Oh, I'm so them, a result will be obtained. But send stronger tired. I practiced an extra hour this afternoon just to thought to those same parts for shorter time, and greater spite myself, because my old back ached." And the result will accrue. One hour, with concentrated thought worst of it is that she is not an isolated example.

mental or physical; much better that the period he cut practices is a student) must know the parts, their strucfourth and fifth fingers of the left hand, the extension so short. Just reflect that we can do no more than we can ture and physiological action, in order to know where valuable for small hands, and even the general wrist-

the open sir. Perhaps the rule might read like this: one must possess. It is not necessary to go so far into regard to nuances and clear phrasing.

Be out-of-doors every minute when there is not some detail as have many vocal teachers; but one must know special reason why you should be in the house.

sirl will think of allowing more than four—and it takes thought-action. Then reduce the hours of work and an exceptionally strong one to endure that amount regu- waste by concentration of thought. A vocal student

Last of all, if the American girls-zealous and able First of all, of course, of the reasons comes the hard workers that thay are—would only remember that all concentration be established, so that all of life will be

#### "MORE POWER TO HIS ARM."

#### BY FRANK H. TUBBS.

THE turn of the kaleidoscope presents new shapes, pretty in arrangement and interesting in coloring. Readjustment of ways of teaching and of dealing with student-minds presents just as interesting pictures. louger than might seem possible, but when the hreak professional work, and such interest may not be unmarch," and since it was done practically he could not pleasant to those who work in music on the highest plane.

Education, that word tossed about so freely that it has become too common to attract attention, trains us to get strain of the march," since it is only the last strain of the same position. We break or give way, never to be four hours out of the twenty-four. That fact should be not versed in the esthetics of music; or, perhaps it kuowu. Then follows the practical justruction, how to was done to relieve the lips of the performers, or for some There is an absolute necessity, first of all, for daily reach desired result without so many hours of wasteful equally cogent reason. The main object was to keep

is anything of a concert player, without any additional looked upon it as an emanation of mind; and because we done everything necessary for the purpose. could not see and handle it, we have not nuderstood its

different, however, when we look upon the march There should be an interest in many different things reality. Now we know that it is a product of mind as a musical composition. We now demand not merely each new interest will give another light, show another to do those desired things. Thought goes as tangibly as may interrene, the beginning and ending ought to be in does the stream of electricity over a stretch of wire. It the same key. The greatest mistake is in practicing when physically acts according to mental wish at the point of action A very bright, talented little plano student of my several hours, and thought in weak quantity is sent to sphere. ou definite parts, will equal four hours of weak thought. the fact that violin practice in moderation is extremely Do not once allow fatigue to overtake you, either This implies that a student (or teacher, for whoever beneficial to piano-players. The enforced agility of the do, and remember what Moscheles once said—that "an to send thought. A teacher who has not learned that work of the how-arm, are all excellent gymnastics. Best I wish every girl who is studying music would make ever his branch of music, —piano, organ, violiu, or voice, instruments are more musical in their treatment of the part of technical knowledge must do so at once. What of all is that pianists who know something of stringed

in a general way the parts which enter directly into As to the number of hours of daily practice, no sane action in practice in order to utilize the possibilities of wastes every minute over an hour a day given to prac-There is another kind of rest which is most valuable tice. Nor can a violin student work well much longer, or arm,-bnt an absolute inability longer to use pergestion in education (or educing the best that is in one) is to get more result out of less effort. Then will more time be left for other things; then will the habit of bettered. The things unseen and unknown are infinhefore unknown. Exploration of any new field but leads to openings into other heautiful fields. Emersou's thought that one circle completed but touches another circle to be began may well be kept in mind. There is no limit to mental devslopment, and thought-power is that which permits us to go quickly, and yet surely, through the lesser fields into the greater.

#### SOUSA'S MARCH FORM.

#### BY H S SAPONT

In your issue of August last you publish a letter from understand why it should not he done theoretically iu the writing of the march.

In the first place, he is wrong in speaking of the "last band is on a par with the drum-corps, and so long as Thought is material and substantial. Late experitive playing or drumming in march time and

wire in the incandescent light. The only purpose of attempts to pose as an iconoclast, by overthrowing forms giving our work that to which it is entitled—our best practice is to call parts into use for thought to act which have been observed by such men as Haydu, upon. To be sure, if those parts are held in use for Mozart, Beethovan, etc., he goes beyond his legitimate

-Ths "Violin World" for August calls attention to it the rule of her life to spend all the time possible in —there is education in anatomy and physiology which keyboard. And then, too, violin-playing tends to closer

### THE MODERN MUSIC TEACHER.

#### BY LEO OEHMLER.

THE unmber of music teachers is increasing every rear-not in proportion to the public demand for educators or to the development of the art. At uo time in the history of music have there been so many who proless sufficient knowledge of the art to be the instructors seek a teacher to select only the worthy, and none hat execution, that could throw us into the shade. No but we so many posing befors the public who lack the essential knowledge and ability to instruct others?

The requisites of a good teacher comprehend : 1 A thorough knowledge of the theory of music,

which includes harmony, counterpoint, form, etc.

intelligently to the pupil.

quick and ready sympathy for the pupil's physical or incompetent teacher. meutal shortcomings.

4. A ganuine love for his art, in order to inspire enthusiasm for work in the studeut; for the average pupil is bound to admire the teacher most who, himself, craves for excellence and perfection.

While it is generally conceded that to teach others to play the piano, violin, or other instrument well, or to develop a voice, it is not necessary that one should be a necessary that the teacher should have sufficient technic are supposed to know all about it-organ, planoforte, work we have done and are doing, and that we are doing to play fluently every composition he undertakes to singing, harmony, counterpoint, violin, flute, composition it well; that we, in fact, belong to the rank and file,

All pupils will imitate, some, of course, more than others. The faculty of imitation is one of the chief elements in the acquisition of any study in which the bands are the executors of the mind and will; and, the imitative impulse in the student in whom it is largely developed, yet all learn (especially the first principles of a study) hy the action of this faculty.

As a mirror reflects the image of ourselves, so the papil is, to a degree, at first, always a reflection of the music had its home principally in the church and in the technic, style, etc., and particularly is this true with court; and it is surprising, and, in contrast with the those who display the most cleverness of mind and

technic, he gradually emancipates himself from the wera often, besides, in holy orders, and those about the explor. He strives now to color his interpretations with They were thus of some consequence in the world, and This ungrammutated query greets the not insecutive. some of his own individuality, and infuses his own soul were able to use their influence in the cause of their art. lato the composition. Having first absorbed by imits.

Thus, the advance of the individual (artist) meant the queeny. Those who proposed the queents would be lion the hest qualities of his teacher, he has laid the progress of theart. Since that time almost every professional and the lacking in dalignant were it suggested that they were foundation. foundation for his feature individual artistic development

have a musical instructor. Restfulues and repose to the state of the period a many juncturered and repose to the state of the period of inquisitiveness. And perhaps the fact that the period of inquisitiveness and repose to the period of inquisitiveness. And perhaps the fact that the perhaps the perhaps the perhaps the product of inquisitiveness. And perhaps the fact that the period of inquisitiveness and repose to the period of inquisitiveness. And perhaps the fact that the perhaps the perhaps the perhaps that the perhaps the pe and impatience have an unhealthy tendency to irritate to those that existed them. Some reasons why our present and impatience have an unhealthy tendency to irritate to those that existed them. Some reasons why our presents and impatience have an unhealthy tendency to irritate to those that existed them. Some reasons why our presents and prompt for the assertance of the sentence o and prove that an unhealthy tendency to irritate to these case statues the state of who loses temper over every trifling mistake, who fumes and foams and even resorts to insulting remarks or to the slapping of the pupil's hands or ears, is an anachrobism in modern music-teaching, and unworthy to be

have, and, having nothing else to 40, new stem at 10 outcome or time acquirement of the chief characteristics of the composer's style, are also necessary the best advantage, and then darse to faunt itself before hirth of much jealous goody It is about the best advantage, and then darse to faunt itself before hirth of much jealous goody It is about the best advantage, and then darse to faunt itself before hirth of much jealous goody It is about the best advantage, and then darse to faunt itself before hirth of much jealous goody It is about the best advantage, and then darse to faunt itself before hirth of much jealous goody It is about the best advantage, and then darse to faunt itself before hirth of much jealous goody It is about the best advantage, and then darse to faunt itself before hirth of much jealous goody It is about the best advantage, and then darse to faunt itself before hirth of much jealous goody It is about the best advantage, and then darse to faunt itself before hirth of much jealous goody It is about the best advantage, and then darse to faunt itself before hirth of much jealous goody It is about the best advantage, and then darse to faunt itself before hirth of much jealous goody It is about the best advantage, and then darse to faunt itself before hirth of much jealous goody It is about the best advantage.

made for it, its "at house" provined, he cannot consider a cannot consider the constant of the constant constan one of composers and performers for the following dever, you know : let an accurate so fooligh as to deep while the nequity as to the teacher's rates for tuition the nequity as to the teacher's rates for tuition the negative states and the same of the same o

man playing a composition by Mozart or Reethoven,
if an interesting a needlete of the composer he told to the
Pupil, of if the information in the information of the profession publishes or perments when the quartion is naked, "How many pupils
And so, when one of the profession publishes or perments when the quartion is naked, "How many pupils
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and so, when one of the profession publishes or perments when the pupils of the perments when the permeter when the perments when the perments when the permeter when the permeter when the permeter when the permeter when the permete Pupil, or if he be informed that the music reflects to a forms a piece of music, conducts an oratorio, writes a have you got 70.

degree the personality of the composer, or if comparison critique, or does any of the numerous things we are trained be made between the piece in hand with the work of to do, the public take it like strawberries in June, as a be learned with greater interest.

THE ETUDE

ignorant of the theory of the great art which they as good training, does any of these things as well, it is assume to represent, deficient in technical equipment, taken as strawberries in March-a surprising delicacy. uneducated in general, and totally unfit, both by nature But it is not only in time, suoney, and hrains that the and poor training, to be the educators of others.

the very best teacher for a beginner, for the first efforts it is the confident, finished rendering of the true must must be absolutely right and under competent super- cian, perfectly trained. To finish with this tempting.

in the near future the public may be better able to dis- liance, that would be had enough; but when it shows, 2. A good, all-round education; a command of lan. criminate between worthy and unworthy teachers, and as it sometimes does, a disposition to south us out altogauge suitable to communicate his thoughts clearly and that the true musician and teacher will not be obliged gether, and do for its pleasants what we have to do for to suffer the humiliation reflected on him by the so our lives then we are forced to look on it as dangerous. 3. A knowledge of human nature, coupled with a frequent, bold, and characteriess public posing of the and up and conquerit- in this way we must learn to

#### A PERPLEXING PROBLEM.

#### BY FRANK S. HOLMES.

tion, orchestration-oh, everything (and, slas! we do and can not aspire to be general officers. Yes, we belong capression. Every teacher should be a good sight-reader. not always deay the soft impeachment)! And so, when to the rank and file; but are there to be no prossepupils are offered to us for this instrument or that sub-tions? We are quite respectable, but it is this medi ject (pupils are never too plentiful, yon know), we accept ocity of respectability and talent that is keeping us them, and sometimes do more harm than good in trying back. Can we not each go "oue better"? Have you to teach what we have but imperfectly learned, and ever thought what that would mean every musician sometimes get hard things said of us for so doing, and in this country fitting himself for, and taking, a higher musiciau, when he is a musician, is nothing more, and fession to a platform higher than it ever occupied therefore counted as less.

In the sixteenth, seventeeuth, and eighteenth centuries present condition of things, somewhat hamiliating, to "HOW MANY PUPILS HAVE YOU GOT?" find how many of its professors in those days possessed university degrees. Those connected with the churches courts were generally men of parts and refluement.

aud uo solid advantage.

them better—and all for nothing! Any the points, generally self-shows a stating that the fact of the post of the p Present should also be known to the thorough motion cernel, finding it so easy and so cheap to get its music that she feels sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feels sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feels sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feels sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feels sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feels sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feels sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feels sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feels sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feels sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feels sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feels sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feel sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feel sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feel sure that Mr. Alterrettomuse be "making and so cheap to get its music that she feel sure that Mr. Alterrettomuse be making and so cheap to get its music that she feel sure that Mr. Alterrettomuse be making and so cheap to get its music that she feel sure that Mr. Alterrettomuse be making and so cheap to get its music that she feel sure that Mr. Alterrettomuse be making and so cheap to get its music that she feel sure that Mr. Alterrettomuse between the music that she feel sure that Mr. Alterrettomuse that Mr. Alte the state of the s

another composer, he will naturally regard the piece to matter of course, and look at it from one point of view, and from one point of view only, viz., the critical. But Teachers (?) spring np almost daily, like mushrooms, when the amateur—the daring, clever fellow '-with quite

amateur can sometimes give us points, but often in real It can not be too seriously impressed on parents who musical feeling. It is no weak warbling, no nervous tantalizing amateur. If the bri lant, gifted creature My hops, and that of all earnest teachers, is, that were only content to outshine us by its greater brildo everything that the amateur does TEN TIMES BETTER. Aud we must begin the fight by being fully convinced of the absolute necessity for this higher training and the ultimate advantage of it.

We are not, at present, fully equipped for our work in the world-at least, for the work we might do. It is a practical and an exacting age, and, unless we can keep ourselves weil ahreast of all that it may require of us, it will not yield to us the position we ought to occupy. WE settle down somewhere as teachers of music, and We may may, there is a place and a need for the kind of

#### BY EDMIND HARDY, MIN. BAC.

of us, made eren a little stride? We can not excuse our cases, a fairly decent interval of time between of the 5. Another necessary quality of the teacher is patience selves on the plea of disconragement, want of sympathy, interrogation, "What do you charge a quarter?" the "Frest and enduring patience throughout his entire stress of living, an unenlightened age, want of time, etc. probable forome of the musician is compared through an afters of living, an unenlightened age, want of time, etc. arreer as a musical instructor. Restfuluess and repose

If we study the history of the period I have just referred.

The study the history of the period I have just referred.

The study the history of the period I have just referred.

The study the history of the period I have just referred.

The study the history of the period I have just referred. not position is so unustrans-tony are the enturing the actions information for a great many parents and guardians we only overlook cases of pupils of long standing, who cases when mean fees, or fees plus scales, plus costly pianos, plus the tracher's fee was fees substantial than now of mean ten, or too pen (wome than MUSICAL EVENTROS), those the secret of whose character has now (wome than all to some of them) MUSICAL EVENTROS, help to pull the figures of the average musician's miary We are not, as a run, research thing, called the from their sons too disay height, the fact that the earnings.
 And then there is that dreadful thing, called the from their sons too disay height, the fact that the earnings. a. And then there is that treating image, called the history of music from its image, to the present stage of development and a matent, with emphasis on the word. This creature has a reasonally overestimated, does not sweets the intervent and a matent, with emphasis on the word. This creature has a reasonally overestimated, does not sweets the intervent and a matent, with emphasis on the word. This creature has a reasonally overestimated, does not sweets the intervent and a matent, with emphasis on the word. This creature has a reasonally overestimated, does not sweets the intervent and a matent, with emphasis on the word. This creature has a reasonally overestimated, does not sweet that the advantage of the present stage of development and a matent, with emphasis on the word. This creature has a reasonal property of the present stage of development and a matent, with emphasis on the word. This creature has a reasonal property of the present stage of development and a matent, with emphasis on the word. otten more ume, more money, some more allowers than all to outcome of this acquirement of information it is the have, and, having nothing else to do, uses them all to outcome of this acquirement of information it is the us and the public, doing all the things as do come on the control of the control

#### THE BASIS OF PIANOFORTE TECHNIC.

HAND GYMNASTICS AS A RELIEF FROM KEYBOARD EXERCISES .- A WORKING SCHEDULE OF GYM. NASTICS FOR TEACHING PURPOSES.

#### BY W. FRANCIS GATES.

To cultivate the individuality and strength of finger paratus either expensive or simple. One needs uo keyhoard or gymuastic apparatus of any kind. This is one great heauty about the condensed and simple system of hand gymuastics that I outline below. A practice clavier, or a technicon, or a dactylion, or this or that or the other is good. Each has its sphere; each, if properly used, will doubtless do what is claimed for it. But the trouble is that pupils are not sent into the world supplied with of the hand gymnastics; but it is the most important, twenty-dollar or seventy-dollar gymnastic apparatuses, and must he persisted in till the fourth finger has a quotations from Paderewski's article on "Musele as nor do they nor the payers of hills, the controllers of the strong, free sweep of perhaps two inches as it is held in Related to Piano-playing," in which he advises the currency, take promptly to the idea of the necessary out- playing position. lay to procure them.

In other words, all pupils have hands, but many have no dollars to expend on what seems to them to he tended while the first is thrown as far in and then as an unuecessary piece of furniture.

Now, these hands must be trained if the pupil is to fingers as possible. Practice very rapidly. play well. They are to be made flexible and responsive (b) Describe circles in the air with the tip of the exto the player's will. They are to be made strong, hat tended thumbs, rotating forward awhile, then hackstrong without stiffness or unnecessary contraction.

Proper practice at the piano keyboard alone will derelop these desirable features, if the pupil does not die then suddenly contract them, making a very quick contains this very peculiarity of the use of the bands before they are acquired. Practice with mechanical grasping motion. The virtue of this exercise lies in the in a great variety of ways which ordinary piano practice accessories will accelerate this requirement of technic; quickness of the contraction, as it is hy sudden contraction ignores, and which, however, has to be acquired in artisbut these mechanical aids most pupils never see, let alone purchase and use. That throws us hack ou nature's resources. And it is fortunate we do not find order 5, 4, 3, 2, 1, and with a very exaggerated finger-should have been the case. these lacking. The hand (like the poor) you always action. Then take the hands away from the keyhoard, have with you.

I have implied above that the acquirement of technic at the keyboard, and using the keyboard alone, was a monotonous and acrer-ending process. And that nearly a rising and falling motion of the hand, fingers either satisfactory development in every direction, and not describes it. If one is to take this method, they must extended or closed. Carry hand to its extreme upper only confirm his principle, but laid down this very principle. put in many dreary hours of practice on finger-exercises, and lower limits, at first very slowly, to eradicate allow trills, and the like, many of them having more of jerkiness; then very rapidly, to give flexibility. This The secret of having strong, healthy, and efficient hands a tendency to kill the pupil's musical spirit rather than exercise can not he practiced too slowly.

By the use of hand gymnastics much of this work can be done away from the piano, with less wear and tear of These wrist-exercises, while easily described, are very uerves and more actual gain to the muscles and nerves valuable. in question. A finger in use on the piano may have a motion of an inch or an inch and a half; in the gymnastic exercise it has the extreme or full motion the joint allows, perhaps five or six iuches. So we may well say that, for muscular good, flexibility, and strength,-uot key-distanceor note-reading,-a quarter of an hour of hand gymnastics is equal to an hour at the instrument,

My plau of haud culture, to use the somewhat highsounding title adopted by some teachers, may be summarized under the following condensed

#### SCHEDULE OF EXERCISES.

- 1. Fifth-finger exercises.
- 2. Fourth-finger exercises. 3. First-finger exercises.
- 4. All fingers together.
- 5. Wrist exercises.
- 6. All fingers and wrist together.
- 7. Stretching exercises.

I condense the exercises into this small schedule, that they may be easily carried in mind by the pupil. Each one of the above numbers includes two ways of

the descriptions below. It will be noticed that I offer no deritalized condition. Use only the muscles called for. stiff. One is not aiming for artistic results as one is in der in alcanes of the fourth and fifth fingers important requirement. After the second and third fingers as they are Looseness of arm, hand, and finger is a first and most concert playing. It is the fingers which need constant concert playing. always so far in advance of the fourth and fifth fingers important requirement. A finger does not need to he in practice.' ueighbors and on the strong hut clumsy thumh.

the fingers of the hands together, with the wrists well loses and quiet. It is harder to hold your hand up over often endure drudgery of the most trying kind. Those the throw the fifth fingers as far in toward the

incidentally at the other two.

against the tip of the first. Then move the fifth finger if you can. Do not wait till you can get fifteen minutes as in (a). In this exercise the hands do not touch each to give to the work; use three or four minutes, as often other, and may be used singly or both at the same time. as you can get that much time. Frequently insert a hand

same position as 1 (a), letting the fourth fluger have the and better able to do their work. and general looseness of hand and wrist requires no apmotion. The wrists must be as far apart as the touching of the thumh-tips will permit. The fourth fingers must slide past each other. Keep them extended as they rise and fall. Do not let them hit against each other.

(b) Place the tips of the first, second, and third fingers together, and the tip of the fifth against the hase of the first, leaving the fourth free to exercise as the fifth did TO THE EDITOR OF "THE ETUDE." in 1 (b). For many people this is the most difficult one

3. FIRST FINGER EXERCISES.—(a) Hands separately or together, hut not touching. Hold rest of fingers exfar out as it will go. Keep it as near the rest of the says: "In order to prevent cramps, it is desirable to

ward.

tion that the muscle gains strength. Repeat rapidly.

keeping up the motion, each fluger having its full sweep. before the public in printed form for more than thirty Accelerate the speed.

(b) Fingers extended, arm quiet. Move hand as far sible. to right and left as possible, both slowly and quickly.

6. ALL FINGERS AND WRIST -(a) While using 5 (a), keep flugers in motion as in 4 (a), closing fingers on down-motion of wrist, and open on the up-motion.

(b) Comhine 4 (b) with 5 (b), having the 4 (b) come as the haud is at one side, then at the other.

7. STRETCHING EXERCISES. -(a) Insert the palm of the right hand between the tips of the third and fourth fingers of the left, and at right augles to it. Then turu and twist the left hand and bend knuckle-joints. practiced three hours a day," writes Mary B. Mullett Gradually slide right hand further iu. Then invert the of the famous pianist, in the Octoher "Ladies' Home careful not to strain the hands in this exercise. If the mistake of overpracticing. When he came to this stretched hand hurts, slide the palm further out; also country the first time, he was practicing an hour a day. close the fingers of the inserted hand into a "fist" For two years after his return to Germany he practiced position. Do not carry this exercise to the point of hurt- two hours a day. During the next two years he aver-

Then keep the fingers in this face-to-face position, but sive. draw wrists apart till palms are well separated. Repeat "'Oue's mind grows stupid and coufused,' Hofmann

exercise, treated under the subdivisions (a) and (b) in that the muscles not in use should be kept in a quiet or hard enough to keep the fingers and wrists from getting the fine of the f that their time can best be expended on their weaker motion to be vitalized; if it is held stiff and steady, it is working hard. If the fingers are not doing some special 1. FIFTH FINGER EXERCISES.—(a) Place the tips of work, take the nerve-force out of them, let them be

possible, first slowly, then rapidly. Care should he A good way to practice these exercises is to start with possible, first slowly, then reputly. Care should be twenty-five of each and go through the whole set. Gradually increase the number

(b) Place the tips of the second and fourth fingers Practice as frequently as possible—twenty times a day The fifth finger may keep the usual playing curvature. gymnastic practice into your piano-practice hour, and 2. FOURTH FINGER EXERCISES.—(a) Place hands in you will at once find the hands seem lighter, stronger

[The above article will be published in pamphlet form, at a very low price, and will make a most valuable manual and schedule for work in this important line 1

# A LETTER FROM MR. MATHEWS.

Dear Sir :

You have probably noticed in the musical press use of various gymnastic exercises of the hand in order to offset the one-sided cultivation of the hand by the sort, which use the fingers as hammers merely. He exercise the haud in multitudinous directions." I quite agree with Mr. Paderewski in his observation, and take this public way of calling his attention to the fact that a system of piano technic highly indorsed 4. ALL FINGERS TOGETHEE.—(a) Extendall fingers, and recommended hy him more than three years ago tic playing, and has to he learned hy advanced players (b) Play ou the keyboard, using the fingers in the instead of heing taken up in elementary instruction, as

The great majority of Masou's exercises have now been years, and they meet exactly this want mentioned by 5. WRIST EXERCISES.—(a) With a quiet arm, make Paderewski; they give the hauds most thorough and is to exercise them in the most diversified manuer pos-

> In the thirty years that I have been acquainted with Masou's exercises and have used them in teaching, I have never known or heard of one case of piano cramp experienced by any student using these exercises.

W. S. B. MATHEWS.

### TOO MUCH PRACTICE.

"WHILE studying with Ruhiustein, Josef Hofmann arrangement, putting left palm between right fingers. Be Journal." "He helieves that most students make the (b) Place palms and fingers of both hands together.

Ruhinstein, six hours daily. This he regards as excess.

a number of times at moderate speed. This stretches says, 'and one's fingers follow the confusion of the One point to remember in the use of these exercises is use too much force in practicing. One should play just

apart; then throw the fifth fingers as far in toward the your head with a stiffeded arm for five minutes than it who gain great excellence are those who pay a great deal who gain great excellence are those who pay a great deal who gain great excellence are those who pay a great deal of attention to details.

### THE ETUDE A STUDY OF SCALES.

BY S. N. PENFIELD.

ALL piano teachers are agreed as to the great importance of scale practice as a basis for all piano work. No argument is needed for this, hut a deal of pupil-urging is required, since constant repetition of the same scales becomes tedious. By scale practice is meant, of course, the scales with the ordinary traditional fingering in major, with that of some one form of minor scale, the barmonic, the melodic, or the so-called mixed. It is well known that the major scale found almost universally in the instruction hooks has the order of fingering finally settled upon by the consensus of opinion of the pedagogic world formed through centuries of experimeats with all sorts of fingering, as the general order most commonly useful. The majority of teachers accept this implicitly.

Still the "why" is that running passages in actual music are supposed to most naturally and most often conform to this established fingering. Now, all this is practical and interesting, hut it hy uo meaus exhansts the subject, nor does it help in various running passages actually occurring in music where conformity to the traditional will give the most awkward fingering, and the pianist has no choice hut to learn a new order of the fingers. If this is in the untural key, there is no resulting trouble. The right thumb can as readily take D and Gor E and A as the C and F of the regular scale. But if a similar change he attempted in the scale of D-major and the thumh be placed on E aud A, the fingering will require much practice hefore it will go smoothly. Yet, suppose the following passage to occur in music,

the foregoing would be the hest fingering. The same passage played by the left hand an octave or Harmony is a study which ought to receive much two lower, and fingered with thumh ou B and E, would more attention than it does from the music student, make little trouble when familiar. In fact, this will be whether the studies are carried on with the intention of

scale fingering. D to D.

and it will soon he found simpler and more natural than than the familiarity with the pieces they are studying the regular scale. Why, theu, the generally accepted or have recently learned; they know nothing of the ingering of these scales? Simply because scales with meaning of those chords, their relation to one another this be possible without musical knowledge is a contract the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible without musical knowledge is a contract to the possible with the possible without musical knowledge is a contract to the possible wi white keynotes, top and hottom, are more readily learned and their manner of progression. and more surely played with the thumbs on the keysides. In the case of scales with black keynotes, the really love music even in a superficial sort of way, are the musicians, teachers, and performers of the next ordinary fingering was determined by the principle that making a grave mistake when they do not endeavor to a thumb passing under, right hand upward, left hand learn something of its constructive character, and gain downward, cau do so most easily when directly following an insight into its inner meaning, its form, etc., and the a black key. But strict conformity to these rules in all means whereby beautiful effects are created. Words are maning passages is not feasible or possible. As all exthis are practiced partly to accustom the hands to made from notes. When a chord is formed, it possesses form, and instrumentation, not a matter of a few made from notes. When a chord is formed, it possesses form, and instrumentation, not a matter of a few made from notes. tertain fuggerings that are likely to occur in actual manifer and meaning, as does a word. It is either commusic, and as in such music the running passages are plete or incomplete in itself, dependent or independent. likhle to he car in such music the running passages are plete or incomplete in fisch, experience of the scale, when used among a number of chords constituting a is best, and do not teach until you have When used among a numer extreme notes on any degrees of the scale, when used among a numer can be seen that the scales should be constructed and practiced phrase, it has a definite progression, just the same as acquired by different study to equip you make the form and stating from each and every degree, thus accustoming the thumber. word suggests other words according to the thumbs to each and every white note, and each of the fluores are suggests other words according to the thumbs to each and every white note, and each of the fluores and address in a sacretaining the the figures to any black note that comes in its way. But this idea will readily find pleanure in accrtaining the well, more or less success will certainly be years. Jou will surely say that this necessitates a tremendous amount of scale study. Certainly, it can not be done in a day, perhaps not in a year if due time is given to standing of music. When this knowledge so gained is standing of music. When this knowledge so gained is permaps not in a year if due time is given to other classes of exercise work pressing for attention.

standing of misse. When tim storesteen may things which utilized in actual playing or teaching, many things which utilized in actual playing or teaching many things which utilized in actual playing or teaching many things which utilized in actual playing or teaching many things which utilized in actual playing or teaching many things which utilized in actual playing or teaching many things which utilized in actual playing or teaching many things which utilized in actual playing or teaching many things which utilized in actual playing or teaching many things which utilized in actual playing or the properties of the properti custof that? A pianist must always practice exbefore were not clear to the mind will be independent.

The manufacture of the mind will be indepe keyband, and it becames frightfully tiresome. Played worked streem berses as with his angles of the first time, and in memorialise. When them. Haydu worked streem berses as with the market and if I may. Gradus "and the smalles of I may be the market and the smalles of I may be the market and the smalles of I may be the market and the smalles of I may be the market and the smalles of I may be the market and the smalles of I may be the market and the smalles of I may be the market and the smalles of I may be the market and the smalles of I may be the market and the smalles of I may be the market and t

that the other. In other words, one hand, and usually impressed on the mind so thoroughly that the phrase described minimum and the page and on the keybeard. This becomes the described minimum and the phrase described minimum and t the left one, shirks a little, and it is not very perceptible and the whole piece becomes memorared almost before and the whole piece becomes memorared almost becomes memorared the other hand hides it. To remedy this, some the pupil is aware, for habit grows sliently but surely.

the pupil is aware, for habit grows sliently but surely.

the pupil is aware, for habit grows sliently but surely.

The polyphonic and melodic beauties of Bach, as well given up as incertified by two masters, as by the pupil is aware, for habit grows sliently but surely.

The polyphonic and melodic beauties of Bach, as well given up as incertified by two masters, as by the pupil is aware, for habit grows sliently but surely.

The polyphonic and melodic beauties of Bach, as well given up as incertified by two masters, as by the pupil is aware, for habit grows sliently but surely. The polyphonic and melodic healther of lead, as went greater a flat and followed with the right had and followed and are a flat and the selection and melodic healther of lead, as went greater a flat and the selection and entrancing effects in the music of third sent out as a fluished composer after a set he selective and entrancing effects in the music of third sent out as a fluished composer after a set he selective and entrancing effects in the music of third sent out as a fluished composer after a set he selective and entrancing effects in the music of third sent out as a fluished composer after a set he selective and entrancing effects in the music of third sent out as a fluished composer after a set he selective and entrancing effects in the music of third sent out as a fluished composer after a set he selective and entrancing effects in the music of third sent out as a fluished composer after a set he selective and entrancing effects in the music of third sent out as a fluished composer after a set he selective and entrancing effects in the music of third sent out as a fluished composer after a set he selective and entrancing effects in the music of third sent out as a fluished composer after a set he selective and entrancing effects in the music of third sent out as a fluished composer after a set he selective and entrancing effects in the music of third sent out as a fluished composer after a set he selective and entrancing effects in the music of the set he selective and entrancing effects in the music of the set he selective and entrancing effects in the music of the selective and entrancing effects in the music of the selective and entrancing effects in the music of the selective and entrancing effects in the music of the selective and entrancing effects in the music of the selective and entrancing effects in the music of the selective and entrancing effects in the music of the selective and entrancing effects in the music of the selective and entrancing effects in the selective and entrancing effect had and followed immediately by the left, the two Chopin, will fail in their mission and meaning unless

hands are always compared, and every discrepancy approached with a knowledge of harmony and country

The writer has found the following scale exercise very useful in private practice and in teaching, presupposing jects—because of the stimulating influences they beta to that the ordinary two-hand scales are well learned. bear upon the mind—in the proper spirit, and with an Start the right hand at middle C, ordinary natural ambition and determination to succeed, and they we scale, upward three octaves; then return, but when not only prove attractive but will lose their mysterious middle C is reached substitute the left haud without a character. hreak; go down three octaves and back, returning the For instance: in reading at aight, a bord or arpogate right hand at middle D, thumh on D and G, three octaves can be instantaneously determined if the paper in pass and return; then left hand, thumh on D and A, likewise sessed of this knowledge, and a melodic phrase, so three octaves and return; then similar work from E, involved part or complex score, will be und and in turn from every other note of the scale, passing brought out, and phrased intelligently. Moreo baracthe thumh each time first under the middle finger, and teristic of some leading idea which is enlarged spen as finally terminating with left hand in middle of keyboard. development—as, for example, in the fugue—will be The scale with one sharp should be started at G next grasped and given the importance belonging to them if above middle C, working on the same plan, but setting rightly understood, and a far better comprehense of hack an octave lower when the upper end of keyboard is music generally will be obtained on the intellectual bie reached, and when necessary passing the thumh first by those who are familiar with its harmonic and neclosic under the fourth finger instead of the third; and when structure. commencing this scale from F-sharp, as in fact every Effects which should appeal with force to the underscale from a black key, starting with second finger of standing are largely lost, while the sentimental see will either hand, taking the thumb on first white key that is more than likely be overexpressed, thus depriving and reached, and thereafter passing it first under the middle of its intellectual balance. The teacher with a true finger, unless necessarily under the fourth instead. knowledge of chords and their relation to one seather Similar rules will suffice for each of the scales. All will give instruction far superior to the one whose men d is

smoothly that no one could detect the slightest break. This scale exercise has the advantage of continual be indicated in the printed copy. novelty and consequent sustained interest. Moreover, Many points which enter into the playing of the artist little while the other plays.

#### HARMONY IN ITS RELATION TO PIANO-PLAYING.

BY W. O. FORSYTH.

found more suited to the left hand than the ordinary entering professional life, or merely to have a more or Take also the major scale of one flat, and play the left it affords themselves, parents, and friends. Scores there hand from A to A two octaves with thumh on E and A, are who are gaining no real knowledge of music other

a cross of management of the pupil, meeting it frequently, griss the quickest of pupils, was taken through the most to with this varied flugering, they have the zeet of continued a chord is understood to have character and, if I may breelty, and all attention to another matter. While the bands are together racing up and down the scales, one had almost allegate the scales one had almost allegate the scales. One of the keybeard. This becomes Berliox, Lieut, Wagner, can scarcely be described. are together racing up and down the scales, one mature of other chords surrounding it, and their location and the scales, one band almost always plays londer or clearer or smoother both on the page and on the keyboard. This becomes Berliot, Liest, Wagner, can scarely be described in the scales, one band that the phrace distribution is a surrounding to the control of the control

Approach these very interesting and necessary su-

changes from one hand to the other should be made so empty of vital musical ideas, and who can only is part certain phases of technic and general expression may

the hands need never stop from fatigue, as each rests a and the educated teacher - as, for instance, the accent tion of chord dissonances - receive practically no conder ation at all from the musically ignorant teach r or player who thinks of nothing but the notes | and they very often are read incorrectly, especially if there are any acid dentals, by the person without knowledge of ha . . . y True, a certain sensuous delight may be awakened by the place, according to the temperament and suscept hillty of the player, but this is not mu cal ex, and a in its highest sense. So it will be seen that for these and also many other reasons harmony should be see deed hy all pupils aspiring to anything like profile y . - It is as performers, teachers, or merely educated as at the less thorough acquaintance with music for the pleasure Take the greatest planists now before the publication name is legion, -or the greatest teachers of playing in this country or abroad, and in all cases they are musicians in the highest and broadest ...... , a d !s. many cases composers of originality and skill W-4 their powers? And ought not this be eso g to i and a desire on the part of pupils who are to become generation, to study with all their powers tinnously, to marter the very material fem will musicians are made?

The student who desires to here e a power - u

There is nothing in musical bi-toable than the difference between the transfer of the Lie

# TORY SYSTEM.

BY AMY PAY.

[Read at the M. T. N. A. meeting, New York, June 25, 1898.]

we have so many great conservatories all over this conntime enough to learn myself. I did so, and soon found tion, form, and phrasing should be carefully looked into try ws so seldom hear anybody piay wall in private

upon the old methods of teaching, it is always a surprise when we hear a young girl play well, and we feel as if she deserved particular credit for what onght not to be regarded as a remarkable achievement. We have plcnty of fine professionals, but very faw good amateurs, in proportion to the amount of teaching done. The artistic ed must not only he cast in good ground to hring forth fruit abundantly, but it must be planted in the

of careful and laborious effort. We must, in the lesson, practice with the pupil such and such a passage, first with the right hand, then with the left, and, lastly, with both together. If we do not do this we may rest assured the pupil will never take the trouble to do it hy himself, and consequently he will never play any piece

But with a whole class demanding his attention the teacher has no time for such careful going over of the difficult places with the pupil. He is obliged to give each member a few minutes, or must illustrate himself as best he can how the class should study. Now, if the class could be perfectly graded, this might suffice ; but as most classes consist of one or two talented pupils and a rank and file of dull ones, either the claver pupils are kept back on account of the stapid ouss or else the stupid ones are left hopelessly in the rear by the clever ones. As for the teacher, he is on the horns of a dilemma, for if he rushes ahead with the talented pnpil his conscience reproaches him for leaving the dull oues to their fate. If he does his whole duty the progress of the class is reduced to the ratio of the dullest

Conservatories are arranged on a commercial and not an artistic basis, unfortunately. Their object is to save and to make money for the teachers hy doubling up on the number of pupils in a class. Three pupils at fifteeu dollars to the honr are obviously better, from a financial standpoint, than one pupil at thirty dollars, and are much easier to get with generons advertising teach hy analogy, and he must give this or that illustramark without any display of mannerism, and this rety

When I first came back from my studies ahroad, I taught for a time in a celebrated conservatory in Boston.

While he is driving the ship steadily onward, he must at all; the test applied to musical expression is not new. I had eight pupils in a class, each of whom paid aftern fill its sails with the breezes of his imagination. How it is the same as the one applied to speech. If emelion dollars per quarter in advance. The lesson was from 12 can be do this when he is obliged to say to himself, "I seems to call forth some graceful movement of the body. to I o'clock, at noon, twice a week, and I was able to have ten pupils to hear, and at least five of them must arms, and hands, there is no danger of its heing wrong. give hat seven minutes in the hour to each pupil. Notplay in one hour." He is limited by time when art

So long as ontward behavior displays truth of sentof the term I had actually succeeded in teaching the class something, much to my surprise! The pupils had learned how to hold their hands properly, they knew how to practice finger exercises and scales, and had mastered one or two études and a few easy pieces. I looked hopefully forward to what I was going to achieve the second term on this foundation. But, alas! any calculations were all upset. Half of the class went the dark for days—even so long a time as three weeks—

is the highest honor that can be conferred upon any

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is the highest honor that can be conferred upon any

is the highest honor than the hig ont and su entirely new half came iu! The first half without seeing any effect, and then suddenly find had exhausted their money with their first fifteen dol- myself past a mile-post on the journey, far ahead of lars, and could pay no longer. The ranks were filled up where I was when the period of what seemed a perfect with raw recruits, and the class was as big as ever, with standstill began. Other students say that they experithe additional drawback that I had two sets of pupils at ence the same thing. And, after all, it is just as with

good analours result from conservatories. The class is nonset effort goes antewarded in the end. But in that many a young genius, richly endowed hy name continually changing. I am willing to admit that for my case the duly change and search of the class of the class of the class of the continual of the continua

THE ETUDE SOME WEAK POINTS IN THE CONSERVA- better nnder private instruction, with the sntire attention of the teachsr riveted npon one pupil alone.

The first year I went to Kullak in Berlin I took private lessons of him. That year I look back on with delight. He was a great artist and a man of fine intellect, and my lessons wers most interesting. At the end of the year, however, I thought it would be a good thing should be played through, first very slowly, and the to enter the conservatory and hear other pianists play, THE question is often asked, "Why is it that when so as to get a larger acquaintance with music I had not myself merged in a class of ten or a dozen pupils, and and fully explained. At the same time, rests, length of With all our modern facilities and improvements From that day he was a stranger to me. The inspiration the help of lond counting. It will have to be the con-

week, as the class was too large for ns all to play every deviation from the tempo given at the beginning. esson. I played my stint, and then listened to the To build up even a tolerably good technic is a matter others do theirs. It is true, I acquired a much wider full observance of all the points named, has been soldier in a regiment does not count for much.

ont so many artists as they do?"

lion's share of the lesson and a great deal of private gent pursuance of the fourth. coaching from the teacher hesides. Their playing is not, servatory, as an adjunct to private teaching, is an excel- comes last, and is bound to come last, hecauss it is the stimulates amhition. But it is not sufficient in itself musical training. To he of any value at all, it must be uniess the pupils hegin very young and grow up in it, as mated with intelligence; both must have gained their

One must have a strong individuality oneself, and one turity with maturity. must be trained by a teacher who has strong individual- It must always remain a deplorable sight for any

in the musical papers and by the sending out of circuition or reason why he teaches this or that particular lack of mannerism will be apt to raise you in the estithing. He must inculcate principles as well as practice, mation of the true musician. and furnish his pupils chart and compass to steer by.

### HOW PROGRESS IS MADE.

"THERE seems to be no steady progress. I go on in two different stages of progress, while the time was as
Ilmited as before.

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- Half the success achieved by geni tions, although even these I maintain would play much patiently for results."—"Letters of a Bartlone."

THE ROAD TO EXPRESSIVE PLAYING

BY A. SCHUELER

ANY new composition, when taken np for study more difficult parts marked by pencil or fixed in the memory. Then signature, time, fingering, accentus. of no more importance to Kullak than any one of them. notes, and dots will have to be strictly observed with was gone, and I was ground in the music mill with the stant care of the teacher to watch over the natural and easy position of the body, the arm, the wrist, the hand, No more confabs as to the meaning of this or that and fingers, with their separate joints, as on the proper phrase of a piece; no more anecdotes or raminiscences action of all depends the touch and its result, -the from my master. Nons of that interchange of mind tone, -one of the things desired. Then follow the introwhich had heen so precious to me and which had helped duction of the pedals, and the observance of the signs ms so much. In the class I had fifteen minutes once a designating the volume of tone and those calling for

When a sufficient degree of smoothness, under the range of music, as several of my classmates were almost reached, we may fairly say that the technical difficulties graduates, hnt I lost my individuality as a papil. One have heen overcome and a fall understanding of the composition has been attained. We may then proceed Some one may ask, "How is it the conservatories turn with another composition, representing greater technical difficulties and calling for deeper thought. The To this I will reply, it is a question of the "snrvival same principle is followed in every well-regulated school. of the fittest." Among a large number of pupils there After the first reader the second follows, and in due sucare always a few of conspicnons ability. These are ex- cession the others. No jumps are allowed. The fifth pected to play at the annual exhibition concerts of the reader, if at all well made, will contain only such readschool. They practice ferocionsly, and they receive the ing matter as may he fully comprehended after intelli-

"All this treats of mechanical drill; where does therefore, purely the result of classwork. The con- musical expression find its place?" some may ask. It lent thing, for it awakens a spirit of emulation and result of the combination of all the forces at work in maturity under the same constellation, that of slow To produce artistic playing, two things are necessary. and natural growth; it will never do to mats imma-

ity. In a class the exercise of individuality is almost thoughtful man or woman to hehold a little girl or boy ossible. Too many ears are listening; too many eyes affecting expression in playing by the outward signs of are looking on. The teacher might reveal himself to cheap mannerism. A correct, smooth, and simple rev a delicate flower, and folds np its petals on itself among signs, is preferable a thousand times to the most elabso many! This explains why the playing of conservatory orate display of affectation. Never allow musical sentipnpils is so often mechanical, and has such a sameness ment to run away from musical intelligence. Both are joined for life, and each gains by this union. A well-Artistic teaching covers a wide range. A teacher must drilled hand, led by musical intelligence, will leave its

ment and good jndgment, it can never appear nmatural. Abiding by the combined demands of true sentimentand good jndgment will also be an important factor in the development of individuality, which to establish is, after all, the real purpose of all education. And when the pupil at last has gained this end, to him will be granted the privilege of putting on any composition the player by musicians good and true. - "Violin World."

spiritual; one must go on with the daily round, do the approximate a spiratural control of the distribution of the distri continually changing. I am willing to admit that for measurements of the second advanced public conservatories are excellent intin in it; so there is easily labor is not drudgery, for my heart is has not fully appreciated this truth. If he had, perhaps advanced pupils conservatories are excellent institutions and the state of the stat sung, - Carlule Petersilea.

#### HOW TO PRACTICE.

BY MME. A. PUPIN.

THE object of practice is attainment. But what is it we wish to attain? When we listen to a finished artist, do we not wonder at and admire his nnfailing certainty, the evenness of his scales, his wonderful control of fortissimo and pianissimo, his repose and the apparent ease with which difficult things are dons? Are not these what we wish-hnt often vainly-to attain in practice? There are various mental attitudes held by those who

practice, and in consequence results vary. One class sets to work with rash confidence in the belief that things are not so difficult as they are made out to be; these are generally satisfied with themselves, though they never get heyond mediocrity.

The second class will practice faithfully and diligently, wishing and timidly hoping to succeed, but not really expecting it. Such generally realize their expec-

Another class, which includes a comparatively small number, works with a calm certainty of arriving at the

If there be a way to practice that is certain of attainment, why do not all adopt it? One reason is that teachers tell their pupils to practice, but very few tell them how to practice. Another reason is that not many have the mental requirements to become conquerors. The artist is a conqueror. He is master of the keyboard, hnt, first of all, he is master of himself. Does auy one realize what this means? All his powersmental and physical-are subject to his will. The will sits-king on the throne-and issnes his commands; nerves, muscles, natural impulses, and memory must instantly obey. When these servants of the will have ticed oftener, and with greater care than the rest of great organist and a great planlet are rarely combined in become so reliable that they do their duty without oversight, then the king calls his favorite attendants, the emotions, and they adorn the work already done.

Who would be a conqueror must have, first, the will -a will firm and decided, that permits no insubordination in its servants : second, an infinite patience that will gently lead these servants in the paths they are to follow; and, lastly, a love of law, or working hy system, Then can the end be seen from the heginning, and, though seen but in the dim distance, one can have courage to work on when the ideal is seen to be drawing

If directions for practice have heen given, they have not generally been explicit enough to show the ordinary student how to go to work on a piece with the certainty of conquering it in every detail.

way, and, on the other hand, the way that seems short trial they will find that (wenty repetitions of a phrase the organism and sindy a great deal of many control of the c

laws, but she will not be coerced.

Not more than 2 or 4 measures must be practiced as a state of the desired hand. In one was a state of the desired hand, the state of the desired hand, the state of the state at a time: these should first be played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and flow it is the played over two or three times, the nesses and the played over two or three times, the nesses and the played over two or three times, the nesses and the played over two or three times, the nesses and the played over two or three times, the nesses and the played over two or three times, the nesses and the played over two or three times, the nesses and the nesses and the played over two or three times, the nesses and the nesses times, the notes and fingering carefully observed, and with patience and calm confidence. He remembers that weight to-day in this period of class and fingering carefully observed, and with patience and calm confidence. with patience and calm confidence. Ho remember a una weight treat a weight treat soled, with a view to memorizing them, and then the
and got there, while the hare went over ten times the
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and got there went over ten times the and got there. twenty times, and each repetition must be done in exactly

Who would be a conqueror must know how to practice and each repetition must be done in exactly

Who would be a conqueror must know how to practice and the conqueror must know how to practice. the same way, without the alightest variation. Many ties, must aim at perfection in all things, must develop integrate with the single state of the same way, without the alightest variation. Many ties, must aim at perfection in all things, must develop the same way, without the alightest variation. Many ties, must aim at perfection in all things, must develop the same way, without the alightest variation. stadents will play a thing a dozen times before they play his will, must command his memory, carb his impait right in error years a second and in the confusty being the confusion to the confusty being the confusion that it right in every respect, but this must be played right the first time, I nowless from the contract of the first time, I nowless from the contract of the first time, I now the contract of t beneating, there are no paying realization of his ideal.

When the execution is parfect, the player may sit their muse rooms than there are at position to be execution. The player may sit their muse rooms than there are at position to be execution. Between the execution is principled by the practice with a When the execution is principled, to your duty, third or grants or the principled by the principled by the principled of grants or the principled by th third one-fourth the rate of speed of the final tempor for the first two the rate of speed of the final tempor. for the first two or three repetitions, one has time to hues."

Here is seen the necessity for making these movements ON THE INFLUENCE OF ORGAN-PLAYING uniformly exact, for uniformity leads in a short time to a habit, but different ways of doing the same thing lead to nncertainty.

Two important factors are here to be considered—the will (the master which controls and directs) and the law of nature. This law of nature is like a Chinese servant, THERE are a great many planists who imagine that which wants to copy its model every time with mathethe atudy of organ playing is detrimental to the study of or

may be defined as an action so often repeated that it examples to which we can point. Sohann fieldestian repeats itself without thought. Hence the importance Bach was an organist and a clavier player of the first of repeating only perfection. The will must say, "The rank. George Frederick Handel was also a great player first step shall be perfect, and all subsequent steps or of the organ and clavier, although probably preminent motions shall faithfully copy the first."

second is that nature shall not be coerced. When the remembered by some of the most distance bad living student has repeated a passage a number of times with musicians as being truly remarks le. And a g the rate of speed where the fingers revolt at this uniformity, why comparatively few great organists are great plantate, can even keep an exact record of his progress.

makes the music one's own, and enables the student to thoroughly up-to-date and at the same time to be give his whole attention to the perfecting of his execu- familiar with standard compositions. A Paderswall on tion; and this memorizing is not difficult if one will but the pianoforte, or a Guilmant on the medianocome note the construction of the phrases he so often repeats. cover the entire field of great (mastern) and modern When these short sections are memorized, and can be works, written for their respective instruments, is their played with freedom and perfect ease, the next week's recitais. And in order to do it is, and to keep up to the until the piece can be played through as a whole.

the piece. These are cadenzas and ornamental passages, one and the same person, practically on account of a and as their beauty depends upon their evenuess and lack of sufficient time to master the literature of both velocity, it is necessary to give much time to secure instruments properly, rather than because one interfered exactness and nniformity of motions.

Sometimes these passages will consist of figures of four notes in rhythms of three or six. To conquer these necuted before one can become a good organist. The passages quickly, they should be practiced in rhythms better the technic is, the better can be say the source of four nutil the fingers have learned to find their places in Bach's preinder and fugues, Mendalassias's sometas, antomatically, when they may be practiced with the Thiele's concert pieces, etc. On the other small the proper rhythm. An example of figures of four in clinging and gliding legate, so see tial in sea-play rhythms of three is found in the thirty-seventh measure ing, will impart virility, surety, and to a on of the "Romanza" from Chopin's E-minor concerto, and the planeforte. The necessity of an about ing figures of four in rhythms of six are found in the last few legate in organ playing trains the ear to an arute obser measures of Mendelssohn's "Spiuning Song."

great value may not at first be appreciated. Many will legate on the planeforte, and in preperly uning the The right way to practice may seem long in the think that such lends playing must be inknown and damper pedal, as the car will naturally ribed account think that such lends playing must be inknown and beginning, but in the end it proves to be the shortest in different tempos, ending twice as fast as it began, contraponally He thes gas a less than the In different tempor, ending twice and reliability than inner construction of composition, and he has been large will show will bring greater perfection and reliability than inner construction of composition, and he has been large in the that nature will give her willing aid if you know her one hundred repetitions of the same phrase in the gained in this field we lie of great raise to him one hundred repetitions of the same phrase in the gained in this field we lie of great raise to him one hundred repetitions of the same phrase in the gained in this field we lie of great raise to him one hundred repetitions of the same phrase in the gained in this field we lie of great raise to him one hundred repetitions of the same phrase in the gained in this field we lie of great raise to him. old way of studying. In the latter case a result is studying Bach's Well tempored Clara and dd way of studying. In the name of the works of fich and we work of fich and the works of fich and the works of fich and the first the works of fich and we work of fich and we work of fich and works of 8, 16, or 32 measures, and either a different portion repetition is not only a loss in itself, but it delays the taken no each day or one section practiced until perfect.

Note more there is not only a loss in tissue, one section practiced until perfect.

Note more there is not only a loss in tissue, one section practiced until perfect.

Note more there is not only a loss in tissue, one section practiced until perfect.

The chief objection raised spains the study of each of the companion of the desired ballit. In the first case, how

The great trinmph of a teacher of mante seems and study more. For what is the use of reproduced as a cach two or three repetitions the speed is only consist in absplicing a people to his own form and likeases, and study more. For what is the use of reproduced as a cach two or three repetitions the speed is only consist in absplicing a people to his own form and individually information of the company of creating an individually information. omisist in abapting a pupil to his own furn and rikeness and entry more to account the own furn and rikeness and entry more to account the own and the furnishment of creating an individuality ideas which we can are rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the own as her or a rear rich from the rear rear rich

UPON A PIANIST.

BY E. R. KROEGER.

matical exactness, and so it is best to give it a perfect intic labors. This is, to a large extent, a saintaken view. While it is rare to meet with a great organise Perfect piano-playing is a habit to be acquired. Habit who is at the same time a great pianest, yet there are in his work on the former instrument. Fel's Mendels We see that the first requisite is the will, and the sohn-Bartholdy's playing on both instruments is still slightly increasing velocity, and found his fingers the present-day virtuosi Camille Saint Saint Camille Saint Saint Camille willing servants of his mind, he will at last come to a as a pianist and an organist. If there he a good reason and hesitate or refuse to do their work; at this point and vice versit, it may be stated that it is because the practice must cease or be resumed at a slower tempo. | literature for either instrument | so vast that it taken Thus the student can set his own limit of practice, and almost one's entire time to become thoroughly acq and with it. An organ or a panusforte repertory to now To memorize these short passages as one goes along adays so extensive that it is almost im, while to keep practice may take sections of double length; and so ou high standard of performance which the public expects from them, they can only devote their time to There are some passages in pieces that must be prac- chosen field of labor. Therefore it may be said that a with the other in touch and technic

It is certain that a good planoforte tech must be vation of perfect smoothness in contecting times. This The anggestions here given are so simple that their will have its effect upon the student's mastering a personal content of the student's mastering a personal content of the student's mastering as personal content

Organs are met with about which in charles

Untron a composed be sure that in running | --- pe at he will not only add to the quantity at the error the The great triamph of a teacher of music should not quality of existing music be lad a wait a wait a wait as wale

# TO-DAY.

special field.

across the pathway of progress which have been sur- care and control of finances that the young enjoy whose that the position of the larynx is wrong; generally it is mounted by so few that advancement, while not at a lives are planned for altogether different grooves. When too highstandstill, is exceedingly difficult of discernment. these trnths relating to the vocal profession are clearly Among the least bigoted on religions matters are manifest, then will there he a rapid and satisfactory inmusicians; yet in matters relating to their own art crease of vocal literature. their bigotry and self-snfflciency are most noticeable. It shows itself in the equanimity with which profes- expression its grandest achievement. To feel deeply is duce a result which is just as bad. A woman's threat is sional musicians contemplate and even appland their the prerogative of the musician; to train and to disci- so flexible that something can be done, and perhaps a fair own attainments. The vocal literature which is period-pline the thoughts which those feelings aronse is his high-quality of tone obtained, with the larynx considerably ically offered to the public for its entertainment and est duty to himself; to give expression to his thoughts displaced. With a man it is different; and, especially instruction by the various class publications is as nu- by word or pen, his highest duty to his fellow-musician, among basses and baritones, if this item is wrong happily suggestive of the apathy of its readers as of the Let all young men and women who aspire to an hon- uothing satisfactory can be done with the upper voice. position which that branch of the profession should noon the literature of music in the light of a respon- can not teach a man to sing, just as well as a man can maintain in the community. It is not true alone of sibility. American, hut of foreign, musical journals. The regularity with which reprints of the few good things are made shows clearly the dearth of intelligent criticism CONVENIENT MAXIMS, FORMULAS, ETC., FOR help, among other inquiries is always this: What or other valuable material. It is because of this condition of things that we urge the young men and women whose faces are turned in the direction of the vocal field to bring to their work a ripe quality of thought and a definite purpose of removing the stigma of nnworthiness, If not insipidity, from the current vocal literature of the period. It is hardly necessary to give emphasis in the last article of this series several more of my early to the truth by showing that one group of topics is experiences have occurred to me, showing still more distreated only indifferently, and another even worse; tinctly how attractive this idea is likely to be in the first so to speak, one pound of tone. To illustrate: When comparison with other professions supplies abundant years of one's voice teaching. Bracing the larynx down one sings a high or lond tone, he will usually find, if he

of the brightest men in the most commanding positions, there is enough harm in the use of it to make this one of superfluous effort. The external muscles of the neck those who by education and special training are enabled the dangerons pitfalls of voice training. to speak with anthority and who are listened to as such.

One of the experiences which I recall was of a distinis not so evident), and they are generally exerted quite This, as a rule, is not true of writers of the vocal art; guished but rather erratic planist, who one day an considerably nutil otherwise trained. The muscles of not only are they usually wanting in higher education, nonneed to the musicians of his circle that he had sudbut are unlettered to a point where it might be called dealy developed a wonderful voice; that it came to him of them, other functions also, some of which are opposed conspicnons, certainly so in strictly professional fields. "from heaven in a night." It was true that somehow to tone; and the hlind effort of an untaught singer to In other walks of life it is only when reason, fostered he had acquired a sort of knack with his larynx by make his voice londer, richer, or to extend its compass by preparation and tempered by experience, lifts up its which be could make rather powerful high notes, which frequently results in setting these functions in opposition voice that it finds an audience. Too often an accident by reason of his real musical genins he was able to gloss to one another, so that muscles may be prodigiously of voice places a man in professional ranks, another over somewhat. He became infatnated with singing, exerted without effective result, and there may be accident of its loss appears to qualify him as a teacher, and wished to sing to and with everybody who could be twenty-five pounds of effort for one pound of tone and a worse misfortune, an accident of leisure, prompts made available, though one of his intimates, a distinhim to take up the pen, and the unhappy public, or that guished solo violinist, was wont to remark behind his bea hard and ungainly article). There is such a thing part of it which seeks instruction through the musical friend's back that "that voice never came from heaven," as trying too hard. The throat may make simultaneous press, read and absorb the helpless drivel. Superficial but that it was "more like a bee between two shingles effort to open and to close, and the larynx may be drawn." training and editorial hardihood seem to have joined than anything else." This voice enacted the role of with convalsive force both upward and downward at

lightly in exteem as the years go by. We might have advantages in the lower position of the larynx for tonesaid, are held more highly in esteen, but those words do production, how can these be obtained without the disnot carry the idea clearly. Degeneracy has some to be a advantages? The safe reply to make to this, or to any which draw the ribs outward and those which draw there is no the control of medical term, and to it is attached much less stigma than perplexing question in voice culture is, Rely on the inward can be so exerted that the ribs are almost like a formerly. Vocalists are more or less degenerate, the three item formula—ritalize below, devitalize above, and solid mass of bone, quite immovable. This condition preresult of the unusual tax upon their vitality and the focus the tone. (This has been said often before, but it valls when the body must support a great weight, as in stress and irregularity of engagements, modes of life, etc. will bear repetition.)

THE NEEDS OF THE VOCAL PROFESSION bracing the profession. There are, indeed, qualifying ungainly, for a time, if the tone be londer than pieze. advantages which no other profession holds out to its and oftentimes this stiffness is largely caused by the adherents. The vocal profession is a long-lived pro- pressing npward of the larynx. It is very common fession; even its most demanding duties are congenial. among female voices, for the tones at about D (fourth If the question were asked, "What is the crying need Its reward by expressed appreciation has no parallel and line) to be hard and shrill, with a sort of twang to them. in the vocal profession at the present time? the answer its opportunities for recuperation are ample. In most One of the common criticisms which women make of would come, without a moment's hesitation, "Greater respects the life of a professional vocalist should he a their own voices is in this phrase: "My notes at about deference to the dignity of the art." A higher intel- peculiarly happy one, worthy to be embraced by men D and E are rather hard for me, but after I get above lectual status along the entire line; a less sanguine atti- and women of the most brilliant and diverse giffs. It that I am all right." A man trying to learn to sing tude to individual attainment; more strenuous effort in is facing these facts that one is justified in urging parents often thinks that the compass of his voice neward stops the direction of general culture in its application to a whose children have the gift of voice to foster that gift, at a pitch considerably lower than the real limit; and but not without prefacing it with the same careful train- even this low limit can be reached with only a strained. In the religious world, higotry has builded walls ing in the formation of character, discipline of the mind,

Feeling is an inheritance, thought its accompaniment,

dullness of its writers, and is naworthy the dignified ored position as vocalists regard their possible influence I can see no reason why, on general principles, a woman

# VOICE TEACHING.

BY FREDERIC W. ROOT.

TX

SINCE the remarks concerning the low larynx appeared evidence of the not high literary level of vocal is a device by which one can often get quick results that observe closely, that the muscles of his arms, or of his seem valuable; and while further experience shows that forehead, or of some other part that evidently has nothing Science and the other arts are constantly the themes there is really something valuable in this position, yet to do with the process, are somewhat exerted. Here is

earth, retired whence it came.

ascends, there is a teudency unconsciously to raise the laryux; and among the problems involved in developing the upper voice is the necessity for checking this rise of the larynx in the ascending scale, although in good teaching this is done without calling the papil's attention to the larynx in any way. If the voice takes easily what is called hy some the "head tone," or, with men, the "covered tone," the position of the larynx will regulate itself without difficulty. But the covered or head voice, among average pupils, is often stiff and "white" tone. In all these cases it is quite probable

If the laryux be large, or the "Adam's apple" esperise very high for toue-production, hat the especial tension of the muscles which draw it upward may pro-

teach a woman : but it is very seldom that the lady teachers know how to deal with the upper toncs of their male pupils, and when these teachers come to us for would you do in the case of a bass voice that can not sing above C (or D, or any other), and whose upper notes are dreadfully hard for him to get? Here we might recall one of the pairs mentioned in our second article-name-

#### ADDITION AND SUBTRACTION.

It is very commou-we might almost say well-nigh have nothing to do with tone production (though that hands in the wanton dissemination of crude, if not dan- Lobengrin and, after a short and brilliant sojourn upon the same moment. Perhaps the principle can best be It is gratifying to observe that vocalists are held less But the question might be asked, if there are some How often we see an untaught singer strain and laborto This influence, however, does not extend to the mind

But experience shows that the application of this this way. But for effective compression of the target the state of the heavy lifting, and the vital parts must he protected in and need not be feared as a sound argument against emformula has various phases. As the pitch of tone in order that the last notes of vocal phrases may be well

entained, the knack must be obtained, and the habit getting its name either because it was supposed to be a seeming to prove that in their cases there were those established, of using one sort of muscular action kind of "false" voice or else because it was supposed to be a seeming to prove that in their cases there were three real established, of using one sort of muscular action kind of "false" voice or else because it was supposed distinct qualities of tone. The result of his investigations rell established, or take the other. In other words, we must to be produced by the so-called false vocal bands. The seemed to lead him to think that, as there was a large without involving the desired to make "chest" tones were supposed by many to be sung with discrepancy in pitch regarding the break "c break" or breaks " goes load of might re-companied by the subtraction which prevents a of "open" tones, while, when the "bead" tones were stance, if, among a bundred vower, the break stance, if, among a bundred vower, if it is the break stance, if it is th be not accompanied by the larynx or other disturbance of produced, the throat seemed, in a sense, to close; therefrom d' to I', then, in order to arrive at the true be the rocal functions, there is failure,

operation with one of by registers?" is, an understanding that the rocal apparatus of the longs reminds me of a conversation with one of by registers?" is, an understanding that the rocal apparatus of the property of the remainder of the rocal apparatus of the rocal apparatu g message the most call teachers in Paris, in which he ratus acts differently in production of tone in different and, I believe, seed the same towel. "A. Halson production of the call of aid to me, "If I change the position of my chest withont breathing" (and he illustrated by shifting the correct quality of voice, the singer should consciously different vowels with each subject, he was a many on the control of the control estion of the parts surrounding the lnng cavity hy reand intelligently control the action of the vocal apparaup and does the scale, and tried the same up for on aring at one place and making exertion at another), tas, this control referring more especially to the control different occasions, he would have found a great variation "I have obtained breath enough to continue singing of the vocal ligaments and other muscles situated in the as to where the break occurred. In other words, as the with." What he meant to imply was that this action immediate vicinity of the larynx. gave him more breath without conscions inspiration. taked him how the additional breath got into the lnngs, they have found that at certain places in the vocal scale, sang with different vowels, the lavestigator would have and he replied, rather fancifully, "Oh, through the ears, both in male and female voices, the singer seems to find found a wide variation in the pitch of the break" theeres, everywhere!" I venture to explain it other- it necessary to change the manner of tone production. His experiments showed that boys carried the shows! wise, and to say that the bodily action which he em- Or, in other words, in ascending the scale, the singer quality higher than girls that is, by desire more about ployed subtracted something from opposing muscles, arrives at a point where he finds he can not any longer ing at their play, they were able to more their threat and added something to those which compress the lungs, use that particular kind of tone with which he has been muscles more than gurls. In my own experience I have and so brought into requisition a large amount of the singing, and, in order to sing higher, he must resort to heard a boy of twelve sing c' an octave above mid of midual air.

#### REGISTERS.

BY HORACE P. DIBBLE

of the term 'registers'?'' This question was asked me as well as they ever have sung since) until the invention seculty at the close of a lesson. "Well," I said, "that of the laryngoscope. This invention has been almost is not a long question, but it will take quite a while to universally considered a great step, forward in the explain thoroughly the matter to you." Then followed science and art of singing. Certainly, it has added much a conversation of which this article is the ontcome.

which there has been so much controversy as "registers." eral is to be valued accordingly. But I very much As applied to the human voice, the word register denotes doubt whether, instead of having been a help to the different qualities of tone and variation of pitch-viz., ordinary seeker after knowledge regarding the art of that according as the use of the vocal mechanism is singing, it has not often proved a hindrance, because it varied, different qualities of tone may be produced, and has been the means of approaching the subject from the also that these varying qualities may be produced on the wrong point of view. In their efforts to find just how same pitch, especially at certain places in the vocal compass, where there seem to be natural changes in quality tigators have brought these same vocal ligaments into of tone. This idea has given rise to various names for nadne prominence, and have seemed to think that, if different qualities of tone, such as chest, head, mixed they could only get entire control over them, they had and falsetto voices, and open and closed tones.

hoversy has been caused by different parties applying opinion seems to be that, as the tone gradually rises, less ratious meanings to the same word. For instance, one of the width and thickness of the vocal ligaments is will speak of a "chest" tone and another of an "open" need, until at the highest pitch we have these muscles lone, when it is evident from the context that both words refer to the same quality. In another controversy only their inner edges being used. one will speak of a "head" tone and his opponent of a Photographs of the laryns, showing changes of pending the laryns, showing changes of pending the laryns, showing changes of pending the laryns, showing changes of "closed," tone, when it seems evident that they both refer tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of tones at different tion and shape in the emission of the emission o to the same thing. I do not mean by this that a pitches, are in the nature of the cases not very reliable. "chest" one is necessarily the same as an "open" tone, for, before we can accept a particular photograph as Magner has anticipated M. Magner has a m for, before we can accept a complete the same as a "closed" tone. So that a "bend" tone is the same as a "closed" tone that are the same as a "closed "tone that are the same as a "closed "tone. On the contrary, a singer may carry up his chest tone by the singer during the state of the same as a "closed" tone.

The same as a "closed tone barried is a same as a "closed" tone.

The same as a "closed" tone.

Th beyond the usual limit, and yet have a frightfully conquality of tone produced by the singer during the taking the meaning of their speeches. It they can be meaning of their speeches is the meaning of their speeches. It they can be should be a distincted through the singer during the taking the meaning of their speeches. quality of tone produced by the same and the meaning of their described as less threat. Or he may use his "head" voice down of the photograph was what it should be. And while freezied bunt for something to please the labels as less threat threat. be you die nay nee his "head" voice down of the photograph was what the nanal limit, and yet have his throat wide some ardent investigator may be profoundly wise resome arterior to be a some ardent investigator may be profoundly wise resome arterior to be a some ardent investigator may be profoundly wise resome arterior to be a some arterior open. I have morely tried to show by the above illuss garding the physiology of the vocal organs, he may not grather with paning levels as best larger than the physiology of the vocal organs, he may not grather with paning levels as best larger than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology of the vocal organs, he may not grather than the physiology or the vocal organs are grather than the physiology or the vocal organs are grather than the physiology or the vocal organs. tration that there seems to be a great deal of misnuder-landing armony. As the seems to be a great deal of misnuder-landing armony. ference words, which are very often (to the detriment of it seems to me, have hindered rather than helped our hid for appliance. Wagon's mothed a dear understanding of the subject. I have a clear understanding of the case) used synonymously.

A singer's throat at the case used synonymously.

A singer's throat at the case used synonymously. A singer's throat throughout his entire compass should read more than one of investigations made among chill always becomes. always studed throughout his entire compass should feeling of heave one of the sense that he should not have any feeling of heave in mind one seemed dren regarding these where their "hreaks" seemed dren regarding the mind one special javastigation

wead "voice being produced primarily in the head, children, showing that a certain number had a "break of sungrue".

\*Nile the "mixed" voice was literally a mixture of at d', othern at d' sharp, and so on up the scale, chro the two qualities and an effort on the part of the matically, to b. Others seemed to have two breaks in 5the points to lattle the greatest singer also as the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks as the greatest singer also seemed to have two breaks as the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to have two breaks in 5the points to lattle the greatest singer also seemed to h natically, to b'. Others seemed to have two news at whose success has been two strictly along what are matically to bidge over the "break" cansed by the continuous of the break are at a strictly along what are matically to bidge over the "break" cansed by the continuous of the break are a strictly along what are matically to bidge over the "break" cansed by the continuous of the break are a strictly along what are matically to bidge over the "break" cansed by the continuous continuous and the break are a strictly along what are matically to bidge over the "break" cansed by the continuous continuous continuous continuous canses of the break are a strictly along what are matically to bidge over the "break" cansed by the continuous canses of the break are a strictly along what are matically to bidge over the "break" cansed by the continuous canses of the break are a strictly along what are matically to bidge over the "break" cansed by the continuous canses of the break are a strictly along what are a strictly along what are cansed to break a strictly along what are cansed to break are a strictly along what are cannot be a strictly and to bridge over the "break" annead by the conthir voice. For instance, if the lowest break was act, whose above its their voice. For instance, if the lowest break was act, whose above its their voice. For instance, if the lowest break was act, whose above its their voice.

fore they were called by some "closed" tones.

THE ETUDE

higher tones were made in a different way."

The true workings of the throat were never under-"WILL you please explain to me what is the meaning stood (though, nevertheless, people sang correctly and to our knowledge of the workings of the human throat, There is probably no branch of vocal study about and as an addition to the sum total of knowledge in gensolved the problem. Different investigators have arrived It seems to me that a great deal of confusion and con-

feding of having closed or constricted it; but, on the which was made in Germany by an eminent scientist.

Which was made in Germany by an eminent scientist.

The history of the subject seems to show that the who was endeavoring to arrive at the truth along the singer, in a recent talk, advised A servicen gibbs and the subject seems to show that the who was endeavoring to arrive at the truth along the singer, in a recent talk, advised A servicen gibbs and the subject seems to show that the who was endeavoring to arrive at the truth along the singer, in a recent talk, advised A servicen gibbs and the subject seems to show that the who was endeavoring to arrive at the truth along the singer, in a recent talk, advised A servicen gibbs and the subject seems to show that the who was endeavoring to arrive at the truth along the singer, in a recent talk, advised A servicen gibbs and the subject seems to show that the who was endeavoring to arrive at the truth along the singer, in a recent talk, advised A servicen gibbs and the subject seems to show that the who was endeavoring to arrive at the truth along the singer, in a recent talk, advised A servicen gibbs and the subject seems to show that the who was endeavoring to arrive at the truth along the singer, in a recent talk, advised A servicen gibbs and the subject seems to show that the who was endeavoring to arrive at the truth along the subject seems to show that the who was endeavoring to arrive at the truth along the subject seems to show that the who was endeavoring to arrive at the truth along the subject seems to show that the subject seems to show that the subject seems to show that the whole subject seems to show that the subject seems to show the subject seems to show that the subject seems to show th mans, "chest" voice originally came from the nuderlines of physiological revearch. He made a careful record closely to old dishipsements had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the fit and the state of developments had down by the state of de thest? voice originally came from the under the "bead" voice originally came from the under the "bead" voice originally came from the under the "bead" voice originally came from the under the bead voice or the control of the came of developments had down by the target number of school. course of developments had down by the target number of school. the 'bead' voice being produced primarily in the chest, while the 'minest' produced primarily in the head, children, showing that a certain number had a 'break' of singing is to be strictly followed by the children, showing that a certain number had a 'break' of singing is to be strictly followed by the children where the children is to more valent and thunderons are to be compared to the children and the compared to the children and the children are the children and the children are the childr

have addition and support of the sup must strike an average, and may a singers a try to he focal interest of the effort which paralyzes the compression

Therefore, one answer to the question "What is meant have their break occur at I'. He did not seem to have child happened to feel more or less viscorous or more or Ever since people have studied the art of singing less self-conacious, on that particular occasion, or as he another kind of tone, or to use the throat in a different in full chest voice. It is an old maying that two wrongs manner, and in thus using the throat he feels that, do not make a right, and the following proposition is as he goes higher, the tone becomes weaker and not so equally true-viz., that because tity boxs force their natural. As a pupil of mine once expressed it, "He "chest" voices higher than they should, d not prore sang all right up to a certain point, and theu something in any way that a boy who has been tax ht to slog dropped, and his throat seemed to flop over, and the easily, naturally, and unconstrainedly about force was volce at all,

This criticir will be more in The state of The or

#### MODERN ARTISTIC SINGING.

BY EDWA D BAUBLE

The eminent French barltone M. Maurel, mainte op the fact that the time has gone by for more in a lag has and that the singer of modern much must have been no. so that every phrase and every note will be g on the proper meaning apart from musical con that a The basis of this system is what he calls the messe core. We normal quantity of tone when he was This must be used as the group live hand to it makes he added such varieties of color and i mbre as the messe of the words or the dramatic exigences emand A set of all, the singer must understand the seems of a warand the dramatic exigences. There is so 4 t 1 f young singers would take M. Manrel a street to the we should have less of that on less that is now so common; but well the will a singer ever understand that it is not a see as quality of tone that harms us? Almost and to-alm forces his voice, for to have a large a gau to be be able to short high notes has been held up as an deal had a li a voice is forced, either in speaking of a sale a second sion and all capabit ty of varing lane are had, that have a correspondingly wemon-stope a manufacture thinking they have not the phrase of the party of the This principle applies to other investigations which, bellow out the phrase of the ng note with an

MNE. MARGELIA SEMBRICH, the great co -- to-

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Butting, Chas. H., St. Deuis, Baltimore, Md.
Golden, Miss Annie, 71! N. Locust St., Chillicothe, Mo.
Sisters of St. Joseph, St. Joseph's Acad., St. Lonis, Mo.
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In the course of our dealings it has been necessary, from the needs that we have experienced, to publish different catalogues. Thinking that perhaps our patrons are not thoroughly conversant with all of them, we will mention those that we have. We should be pleased to send any one or all of them free to any one who will send to ns. We In addition to publishing this journal, we are the have a catalogue of our sheet music in three different

THE December number will be unusually attractive. We have made arrangements with one of the largest It will contain a handsome supplement worth the price

> WE have a large and attractive supply of Christmas music. Our stock is very complete. If you desire a Christmas solo, an anthem, or carol, send to us; we will endeavor to send you what you desire. Those having accounts with us can have the selections sent on sale.

> OUR new issues, as they appear from press, are sent

THERE has never been greater interest shown by our patrons in the prosperity of THE ETUDE than this season. This is very gratifying. It shows that THE ETUDE is valuable to all music lovers. If you have been benefited, it is a great kindness-almost a duty-to call your friends' attention to it, and get their subscription. If yon desire your own subscription free, send us three snbscriptions at \$1.50, and your own will he renewed for

If your subscription expires in December, it will save side of yonrown, at \$1.50, and \$1 in cash additional, us much clerical labor if you will renew early in No-

During the coming month we will publish a new masic in New York said; "The Bidwell Hand Exer-THE director of one of the prominent schools of seen, and any intelligent piano student can be greatly only \$2, with a discount to the profession.

musical literature in the country. Almost every book giving heretofore, as we appreciate very much the work W. F. Gates, entitled "In Praise of Music." This

ork is one that appeals to every music lover. It consuck is one trace and the second and uist simest rout this subject of these quotations covers volume as a collection of pieces, it has the most valuable that all have imagined, some time or other, in the most missed of mussic. The author is especially instruction on "how to read at sight." It is a book of grotesque shapes possible to the human fancy. Nurn anot every phase of this kind, having written two over eighty pages, and retails for \$1.00, with a liberal berg has given a good musical equivalent of some such motesful works of a similar nature. The sayings and apporisms in this work are short, mostly containing one entence. Onr readers can form some idea of the nature of the work from the selections which we have made and printed in this issue of the journal. As a Christmas present of moderate price, to a teacher or pupil, there posset of moderate price. It will be neatly bound in heantiful example of a composition in this style. It was Figure 2 Types as now and be indiving better.

The work is shown well the recking undiniting ware undinitied by the sensitially one for presentation. We will place this sensitially one for presentation to the presentation of the sensitial to the sensitial work on our Special Offer List for only a very short time. For 40 cents we will send the book postpaid when it is published. Those having good open accounts with ns can have the book charged, but in this case the postage is always charged extra.

modern ideas of musical education. It strikes directly st the musical sense. Had this work been published brty years ago, and used by onr instructors, we would nowstand on a higher plane, musically. It has lately cawned on the profession that the cultivation of the mechanical side of music is so much easier attained if objects to be attained by the mechanical side are permost expressive rendering. ceived more clearly. The work is one that any teacher can sdopt with any pupil, either vocal or instrumental. We know of no work that would be of greater benefit to the coming generations, musically, than a close study of the principles set forth in this work of Mr. Heacox.

Owing to the large demand for our publications, we have been forced to reprint during the past month a gest many of them, so many that we will have to mention them very briefly :

"School of Reed-organ Playing," hy Charles W. Landon, is an extremely popular and nseful conrse. It consists of four hooks of collections of reed organ music, carefully graded, retailing for \$1 for each grade, a grade to each volume. It is sheet music, and is subject to our usual low discount.

"LESSONS in Musical History," by John C. Fillmore, is without doubt the most popular hook on musical history, and is used as a text-book in all the leading schools and colleges throughout the country. It retails for \$1.50, and is subject to professional discount.

ways of bowing, etc. It is bound in flexible board; 75

"RUDIMENTS of Music," by Cummings, is perhaps the valing chiracentruc u a one valing chiracentruc u and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere ardor sioned abandonment of all restraint and the fiere are single around the of questions for examination. This is bound in flexible board, and retails for 50 cents.

"STUDIES in Musical Rhythm," by Justis, is a most useful pamphlet for any one studying music. It is a work giving special instructions in time, the exercises being played on one key of the piano or tapped on the table. This retails for 50 cents.

"Touch and Technic," by Dr. Mason, is too well

the first volume of his "Sight-Reading of Linux," ford, is a modern, musicianly arrangement of an extraction of the first cover of this isane. This is a Linux model of the cover of this isane. This is a Linux model of the cover of this isane. This is a Linux model, the cover of this isane. This is a Linux model, the cover of this isane. The cover of this isane with the cover of this isane. The cover of this isane with the cover of this isane. The cover of this isane with the cover of this isane. The cover of this isane with the cover of this isane. The cover of this isane with the cover of this isane. The cover of this isane with the cover of this isane with the cover of this isane. The cover of this isane with the cover of this isane with the cover of this isane. The cover of this isane with the cover of this isane with the cover of this isane. The cover of this isane with the cover of this isane with the cover of this isane. The cover of this isane with the cover of this isane with the cover of this isane with the cover of this isane. The cover of this isane with the cover of this isane with the cover of this isane. The cover of this isane with the cover of this isane with the cover of this isane. The cover of this isane with the cover of the cover of this isane with the cover of the c outpositions for the piano, designed for the development on the human heart. An unaffected, pure style is the reports more purplic than at the corresponding sources for many

professional discount.

#### MUSIC IN THIS ISSUE.

THE "Barcarolle Venitienne," hy Lavignac, is a poetry, and those who have visited in Venice, the "Queen of the Adriatic," will, in playing or bearing this piece, see before the mental vision the Grand Canal and the slong the lines of the Fasten fundamental training system. stately huildings just as they appeared when seen for stately huildings just as they appeared when seen for the first time. A touch of realism is lent to the piece with the Chattanooga Normal College, Chattanooga, Toun. by the introduction of the gondolier's call.

THE WORK by Arthur E. Heacox, "Ear Training," "A Song of Spring," by A. Henselt, is typical of that has met with hearty approval by those who have had composer's style. It is distinguished by a melodic charMa. PHILIP GORP, of Philadelphia, author of "Symphon and an opportunity to examine it. The work is in line with acter which well deserves the name of "song," and hy a warmth and tenderness of sentiment that makes it fitting to be called "a song of love." It is most earnestly suggested that the player keep in mind both the lyric and expressive qualities of the piece in rendering it, and make both clear and strong. It is a composition in the interpretation of which fancy may have rich play the mind is properly prepared. This work appeals and the imagination full sweep; united with adequate directly to the musical sense, and, by sharpening it, the technic equipment, the two factors will bring about a

> ful, melodious, and hrilliant dance in waltz tempo. It is one of those pieces that charm by their clear gaiety and expression of unalloyed happiness. Not difficult, it still is worthy the attention of the skilful player as well as rath is preparing for a concert some to occur. the tyro in the art of pianism. The village green, the country dance in the open air, are familiar scenes to the study at Frank first, Germany, with Bollwidt, a pupil of Ricca biname traveler in Germany and to the follower of art, there Mr. Jaums A. Tharr, formerly of Des Moines, Lowe, has complete being so many pictures to illustrate this phase of rural the position of director of the piano department in the Denves Co life in the "Fatherland." With such a picture before one's eye there should be no trouble to give the proper the winter smears. He will spend a considerable portion of his lines of the vibration of the lines of the spirit to the playing of this piece.

> "VALSE ARABESQUE," by Theodore Lack, is a work hy a composer of the French school, and has the peculiarities of that class of compositions. It is more difficult The beat because a manuful time agreed than the other pieces in this issue, but will well repay to be Halliss, Va. A very fine marked program was given by the careful study. It is extremely brilliant with that piquant, harmonic, and melodic character that distinguishes the French school of composition. The curving outlines of editor of the "Erenal Corres in Maste," (fed tender 19th, age the melody well deserve the name "arabesque," with its interweaving, delicate tracery and graceful lines.

THE "Tarautella," by Paul Beanmout, has the rapid, Italy, speak of its strongly fascinating nature and the powerful influence of its rhythmic element. The prevailing characteristic of a tarantella is its wild, impas-

THE "Reverie After the Ball," by E. Bronstei, in a migration credit, and the credit and popular complying composition. Its staceato themse piquant, captivating composition. Its staceato themse piquant, captivating composition. The staceato themse piquant, captivating one on the celebrated pixiciant effect of the register of the composition of the compos brings up to one the celebrated pizzicati effect of the violins in Delices united. Opened.

Silvate at A strait a "faith name of a new journal found words a sitious are in any way similar, however. No doubt this in New York City, notes the editorial direction of John C. Franci sitions are in any way mining, sometree. In view test City, asker the efficient direction of Jains C Franci, is simply a reminiscence of the music heard at the ball. Correspondents in the boding mustad on test at home and directly in the correct of the contract of the c which still rings in the ear of the dancer after his return supply the current mustad news to his home in the "wee sma' honrs."

to me nome in the standard a plane eshod in feventue,

We give two gems of soing. "To Thee," by Lebron, The Jerris Hardenbergh Planederis Petinol. then to any teacher who is not acquainted with it.

Larr, here.

Larr, here.

Larr, and any teacher who is not acquainted with it.

Larry, and the state of the country nee this system. Lag, but not least, we would draw your attention to It is fit for the artist's use, and especially suitable as an Ma. Fig. 17 Kinwa plantate, speed the sense of panity remainded.

It is fit for the artist's use, and especially suitable as an Ma. Fig. 17 Kinwa plantate on the program of the state of the artist's use, and especially suitable as an Ma. Fig. 17 Kinwa plantate or the state of the artist's use, and especially suitable as an Ma. Fig. 17 Kinwa plantate or the state of the artist's use, and especially suitable as an Ma. Fig. 17 Kinwa plantate or the state of the artist's use, and especially suitable as an Ma. Fig. 18 Kinwa plantate or the state of the Mr. Landon's latest we would draw your attention to It is fit for the artial's use, and especially satisable as an interest of the state of the stat tandon's latest way, published about aix months encore song. "The Little Red Lark," by C. V. Shanthe first volume of his "Sight-Reading ARMIN," ford, is a modern, musicianly arrangement of an old
ford, is a modern, musicianly arrangement of an old
Transfer of the state of the

ideas in this little piece. It has a quaint, quiet humor that irresistibly draws and holds the attention

#### HOME NOTES.

hest planeforts composition.

Tun Perhady Conservatory of Baltimore will give instruction

FREDERIC ARCHER has begun his new season as organist at Carnegle Hall, in Pittaburg, with his two hundred and twenty-fourth rectal. He will also continue his free instruction

Their Meaning," spent the summer abroad, making a bury le tour of

MRS. E. ALIER OSSOOD-DEXTER, formerly a well-known concersinger, has opened a studin in Philadelphia, and will make a opcialty of training for oratorio and balled singing.

MIN MARY E. HALLBOX, of Philadelphia, who received her early training from Mr. Maurita Leefson, and later was with Leachesterky; in Visana, will play an ongagement with the permanent orchestra of New York this season.

The chorus for the next May Festival in Cincinnati w lie us - r e direction of Mr. E. W. Glevar

Ma, Hanny Schnaltines, of Brooklyn, N. Y., one of the world's "UNDER THE LINDERS," by Paul Hiller, is a grace full melodious, and hilliant dance in waits tempo. It is department in the Benefit Revenue array of Henry (Philodelphia every Collection). The Collection of the C

MR. BALPH D. HAUSSATH, of New York City, has accepted a gives a most pleasing effect when properly played, and position as organist of the Church of the Atomouseat. Mr Haus-

MR. CHARLES A FISHER, of St. Paul, Minn., speci the summer in

Mr. Berhand Bokamanan, of New York, has gone to Europe

Ma. HERREST E. CARRY has located in Galveston, Tex., where he

will teach during the coming season. MRS, EDTER L. WHER, formerly of tienevn College, Receive Public has become a member of the musical faculty of the no l

HENRY E HOLT, prominent in public school man and in t Miss S. C. Vray, of New Yark, will give another series of to-

trated lectures on music under the patronage of a number of prom-neal society ladies in that city. THE Hudson River Institute, Claverack, N. Y., Burvit L. Markey

MR. LYFF B. DANA, Lima, G., is unsetting with grout concess in the feedbing and concert works. Mr. Ivans mean the Museus systems of "Touch and Tuchnic."

Ms. WHAJAM E. SHYDER, formerly of Detroit, Mich\_a contribufor of Twe Errors, is now a months of the family of the Shortwood

Plano School, Chicago PR. HREBY G. HARCHUTT, Brooklyn, N. Y.; has recovered his

PREIRR V. JERVIS, manufacted with Miss S. Louise Bardon has established a plane exhert in Secreton, I'm, to be known so

Att. graduates of the New Rugiand Conservatory of Music who

# THE ETUDE

school of music in Indianapolls, Ind.

MR. MAURITS LEEFSON spent the vacation season at his home in advance. Amsterdam, Holland,

MR. CHARLES FREDERIC STATNER, of Salt Lake City, has pub-labed a very interesting little brochure on "The Underlying Prin-ciple of Pinsofert-stench."

Me received the "First Dance Album," and annual is very good for first- and second grade pieces. SISTERS OF MERCY, cipled Pfuncioristench."

WE have recolved an advance program of the Anniston Musical Club, Anniston, Als. The leading olassical, romantic, and modern composers are represented on the program.



I received the "Text-book for Choral Union Classes." If pupils would patiently practice and study the exercises, they would surely attain the goal at the end of the The moral and spiritual atmosphere three the book are of a very high order. J. CHALONER.

The "(Choral Class-book" reached me to day. I am delighted with it. It covers a great deal of ground, and the "Vocal Department" is just what is needed in class work.

MRS. E. D. LEDYARD.

I am pleased with Arthur Heacox's book on "Ear Training." Such books are an invaluable aid to pro-gressive teachers in small places who are constantly in need of just such useful and interesting material for class work.

Thave examined "Ear Training," by A. E. Heacox, and find it an excellent work. Have need it with my pupils, and obtained very satisfactory results.

JENNIE E. W. WOOD.

I am greatly pleased with "Ear Training," by A. E. Heacox. I have long felt the need of such a course of study, and will gladly apply it.

DELLA CLARKE.

I am delighted with the "Choral Class-book," by Leason and McGranaian. Mas. K. H. Johnson,

I received the work on "Ear Training." Every mem-ber of a church choir ought to study the chapters. This practice would be the most profitable. There is one good new feature in it, giving the syllable Ti to that good new reasons in the giving the symmetric true timportant note in the minor mode. I hope this book will have a good sale. There is nothing like harmony to train the ear for correct sounds.

J. CHALONER.

I was very much pleased with the "Choral Class-MYRON A. BICKFORD.

I have received Mr. Sefton's "How to Teach: How to Study" and am very well pleased with it. In my opinion, it is just what young teachers, especially, need. IVA MCREYNOLDS.

I received "How to Teach: How to Study" by E. M. sefton, and find in it many profitable hints and suggestions which are a help to both teacher and pupil. Some of my pupils bornowed my copy and think they were benefited by its perusal. J. MONGOR HORROY.

THE ETUDE seems to be improving, if that he possible, with every number. I could not be without it,

MRS. M. M. GLASS.

I am a subscriber to THE ETTDE and I do not see how I ever taught without it. I think no mouey value can be placed on the contents of THE ETTDE.

PHOEBE ROSS.

I have been a regular subscriber to THE ETUDE since It have been a regular associate to the broken since its first publication, sixteen years ago, and have carefully kept every number from volume 1, No. 1, to the present date. I note with much pride and satisfacthis rept evil and the state of than has any other one infineuce. P. C. TUCKER.

I am much pleased with the "Sight Reading Aibum," I am much pleased with the "Sight Reading Albinn," and think it will be especially valuable if used according to the suggestions by Mr. Landon, LILA K. KAUPMAN.

The "Sight Reading Album," I hope, is the first of a number of books graded like the course of studies we are using at present. Mrs. Nellie Wing.

"First Dance bnm" was duly received, and I am much pleased with the same; it is just the thing to interest the little nest I hope to be able to note more copies of it later on.

Sieter Donator.

Sieter Donator.

Miss Abbr. N. Smyr.

years. About one-third of the graduating class of '98 have returned to continue their studies, and the post-graduate-department is larger than ever before.

I am convinced that the "Sight Reading Album" is the best collection of easy maske in print. The selections it contains will aid the papil in forming a correct Ma. Franz Brilliance, formerly of Philadelphia, has opened a baste in music. Year publications are just what you take the master in the containing the print of the property of t represent them to be; there is no risk in subscribing in BERTHA LEEDY.

We received the "First Dance Album," and think it

We are only too pleased to recommend your works, especially the "Dance Album," and the "Third- and Fonrth-grade Pieces," which are all a teacher can wish, and fill a long-feit want in these grades. SISTERS OF ST. BENEDICT.

The package of "on sale" music has been received, and I flud the selections satisfactory in every way. The "Graded Exercises" is just what I wanted, and think I will be able to use the entire collection. The vocal and piano pieces are also satisfactory.

Miss E. A. TACKABERY.

I am very much pleased with the "Dnet Honr," which I find fills a long-felt need in sight dnet reading JOSEPHINE M. ABBOTT.

No better collection of four-hand pieces has ever before been published than the "Duet Hour." The composibeen phoisised than the "Duet Hour." The compositions contained in this work are all of a good standard
and of a moderate degree of difficulty. Every one is
melotious and very thoughtfully arranged. Some of our
best teachers recognize the vaine of duet-playing with
their pupils, and devote to this brauch five or ten minntes of each lesson.

C. F. MUTTER.

Thank you for sending on examination S. B. Malnews excellent book, "The Masters and Their Music." Once examined, it readily obtains a niche in the library of every earnest music student. It is replete with best suggestions and most helpful instruction.

N. HAEMONIC.

The copy of "Masters and Their Music" is received. The copy of "Austers and 1 Derf anise." Is received, Careful reading shows it to be a very vainable book for the student in music. It must necessarily aid in the development of the literary side of the musical student, and aid him to acquire quickly an appreciation of the typical works of the masters that otherwise would come only as the resnit of long study and investigs A. A. TAYLOR

I am more than pleased with "Standard English Songs."

NETTIE S. FOSTER.

The "Clarke's Harmony" came to hand some time since, and I have been prevented from writing to you an expression of my appreciation of the work. Those of us who are oursaged in the teaching of harmony certainly own Dr. Clarke a debt of gratitude for the consisce clearwise the control of the and comprehensive. Great credit is also due to the publisher for securing this work and giving to the public a voinme of almost perfect workmanship

LULA D. HAY.

If have been highly pleased with your house in every respect, and will continue my patronage defining the coming year.

Alternate Durates.

The munic was satisfactory, and for your promptness and care in filling my order accent my thanks.

Miss Nellir Morris.

Miss Nellir Morris.

The in a factoring mode, and or your promptness are in filling my order accent my thanks.

Miss Nellir Morris.

The in a factoring mode, full or settlement and rick color, such as the heath show water the setting with the setting with the best and bupplest vein. Some Tellir in the best and bupplest vein. I received the piano duets and my pupil was so pleased with the selection that she could not make up her mind to retain just one piece, as was her intention, keeping all but one. MISS JULIA A. VOR BLUCHER.

I have disposed of all my "on sale" mnsic, and wish to state that I was very much pleased with the collection you sent me. E. PEARL VAN VOORHIS.

I am much pleased with Landon's "Foundation Ma-terials," and shall find it useful in teaching. The very first exercises to be sung and played before the notes are learned are excellent for young children, as I know by experience, and this is the first book in which I have MARY R. DE FOREST.

I can not express the pleasure I find in teaching the little folks from "Foundation Materials," by Landon. I have no roushie in interesting them, the titles are so the explanations so clear. I have also had successful the explanations so clear. I have also had successful the little folks in using Presser's "School of Four Hand Player," Mrs. ANNIE W. BEVAN.



VOLUME XVI

Notices for this column inserted at 3 cents a word for one payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

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Thank you very much for the courtesy you have shown me. I will take a great pleasure in always buying from you and recommending you.

MISS M. L. THORNTON.

2542. Heins, Carl. Op. 139. March of the Imps (Gnomenmarsch). Grade III,
This is one of those pieces known as "character sketches," and represents numer of the theory sades. Linems, Ukril. Op. 139. March of the Imps (Gnomenmarsch). Grade III,
This is one of those pieces known as "character sketches," and represents a march of the merry under ground imps or gnomes. The melody is catching and the thythmic swing superb. It is a splendid march bright and rigorous. Contains some easy octave work.

2544. Germer, Heinrich. Op. 37. 26 Pianoforte Studies for the Use of Beginners, Grade II..... Beginners. Grade II.

There are the most moders studies that can be had, containing nevest and most advanced ideas in fourther, and of technic being used; and yet, with scarcely any exception, even in the purely uncehanical studies, and exception, even in the purely uncehanical studies, and are medicalions and interesting. It is the book for every progressive teacher who appreciates the Importance of thorough Conduction work.

2555. Grieg, E. Op. 28, No. 3. Dance
Caprice. Grade IV.

Thoroughly characteristic of the Norwegian composer, and very fasclusting in the odd little rhythnic and harmonic surprises hat meet the player. It is one of Grieg's best short places.

2556. Scholtz, H. Album Leaf. Grade IV, A melodious little piece in which the leading theme nppears again and again in different ways, thus adding to the artistle interest. A most excellent number for

2558. Eyer, Frank L. Op. 18. Valse Caprice. Grade III.

Somewhat Chopinesque in style, but not an imitation. The two leading themes are well contrasted and interesting. Fine legato work and a good pasage for the left band. Just the inhing for proparation for recitain, since it is capable of brilliant rendering.

DECEMBER 1898

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